

Dear Mrs. Halpert

I'm sure your stay in warmer climes made it very difficult to come back to the more dismal areas—

I don't know whether you've found time to examine my dad's paintings & scrapbook ~ but if you can let me have an idea what your advice would be, I would appreciate it.

I know you are the one person who can render an intelligent opinion on this and

What is more to help me guide him in-
sofar as an exhibit for him is concerned,
as this (as it relates to his ego and personal
reactions) is a very important factor.

I don't mean to involve you beyond the
point you don't wish, but I do want
to find some way of giving my dad
an outlet + some measure of acceptance
for his efforts in these ripe years of
his life — I'm sure you understand.

Cordially,

Daniel de Koven



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN
NATIONAL HEADQUARTERS, 1824 EYE STREET, N. W.
WASHINGTON 8, D. C.

1589 Midland Ave,
Bronxville 8, New York.
January 3, 1950.

My dear Mrs Halpert,

Some time ago your office kindly provided
publicity for our travelling exhibition of Jacob
Lawrence. Under another cover, I am
sending you notes of its use -
Journal, p. 249

General Director's Letter, p. 43 f and p 50

and a dozen programs. Should you have
any use for more of the latter, we shall
be glad to send them.

Will you be so good as to communicate
this to Mr Lawrence, or to send me his

address so that I may do so?

Later, we shall let you know
where the pictures have been.

Sincerely yours,
Lura Deam

(art associate)

Mrs. Edith Halpert,
Downtown Gallery,
New York, New York.

FLORIDA GULF COAST ART CENTER

Belleair CLEARWATER FLORIDA

CLEARWATER ART MUSEUM

GULF COAST ART SCHOOL

GEORGINE SHILLARD GALLERY

COPY

January 4, 1950

CHAIRMAN
MRS. GEORGINE WETHERILL SMITH
VICE-CHAIRMAN
MRS. JAMES J. HOWLEY
A. C. LIGGETT
PRESIDENT
A. WALLER SMITH
VICE-PRESIDENT
JAMES W. S. AYLWARD
SECRETARY
MRS. M. A. PICKERING
TREASURER
H. M. TURNBURE
COUNSEL
D. G. HALEY
LUCIUS S. RUDER
COURTNEY W. CAMPBELL
DIRECTOR
CHARLES VAL CLEAR

Miss Josephine Garrott
Corresponding Secretary
Meridian Art Association
Medidian, Miss.

Dear Miss Garrott:

We will be happy to consider your Art Association for inclusion in the next year's tour of the Annual Contemporary exhibition. First, however, we will need to know more about your group, and its work. This show is in great demand, and it is our responsibility to see that it is scheduled in locations which will make the most use of it. We are interested in sales, only from the point of view that it is the responsibility of museums, and their patrons, to buy from this exhibition so that the series may be continued. More and more, art dealers are reluctant to schedule important artists' works to be "out" for a year, with no return to the artists. Will you let us know what your interest is in this, what your membership is, what facilities you have for exhibition purposes (fireproof), and what your record is in the support and purchase of contemporary American painting?

To be frank - I can tell you that there is no chance of having this show unless your group guarantees to see that at least two paintings are purchased while the show would be on view there. We take no commission on sales - our only interest is seeing that art gets supported! It costs us many hundreds of dollars to sponsor this program, and the participating agencies pay only a small part of the expense.

Sincerely,

Charles Val Clear
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FLORIDA GULF COAST ART CENTER

Belleair CLEARWATER FLORIDA

CLEARWATER ART MUSEUM
GULF COAST ART SCHOOL
GEORGINE SHILLARD GALLERY

COPY

January 5, 1950

CHAIRMAN
MRS GEORGINE WETHERILL SMITH
VICE-CHAIRMEN
MRS JAMES J HOWLEY
A C LIGGETT
PRESIDENT
A WALLER SMITH
VICE-PRESIDENT
JAMES W S AYLWARD
SECRETARY
MRS M A PICKERING
TREASURER
H M TURNBURKE
COUNSEL
D G HALEY
LUCIUS S RUDER
COURTNEY W CAMPBELL
DIRECTOR
CHARLES VAL CLEAR

Dr. W. Sterry Branning
President
The Friends of Contemporary Art, Inc.
of Greater Miami
60 South East Second Street
Miami, Florida

Dear Dr. Branning:

Needless to say, I was very unhappy that I could not be with you. But
Garnett makes no pretense of being a lecturer, but I have always found him
admirable for stimulation of discussion. I was hoping that I could get
down for the last day or so, to see the show and meet you, but that blamed
pneumonia prevented that.

Perhaps I could do best now, by a lecture sometime on the development of
a community art center for Miami-which apparently could be a happy alliance
of university, town, AIA, other groups-all stemming through "Friends of
Contemporary Art." I am personally delighted with this evidence of good
art interest in Miami. It has been a long time coming.

Now as to sales. Again I am happy. We have decided to restrict participants
in the circuit next year to those places which will guarantee to see that a
minimum of three paintings are purchased during each exhibition point. I am
tired, the dealers are worn, and the artists lose out, when top examples of
work by our best artists go out for a year, and then back to the galleries.

Sales regulation are these, and must be adhered to; all sales clear through
us. You have no contact with individual galleries. You do, however, have
substantial reductions on purchases. Actually, these are commissions, or
profits to your organization, which you may keep or pass on to the purchaser
if a college or other non-profit group buys. At this point, I should assure
you that we receive no profit on sales you make!

A check list of discounts is inclosed. This should have gone to you weeks
ago. Now, you may do this: you may wish to make purchases while the show is
in Key West, and I will clear with Gurt Garnett that you (and not his group)
will get the commission on such sales.

We expect to buy two or three more when the show comes through here.

Do send me fast word as to your purchases, so that I can get replacements
sent for the showing here. I am assuming that you won't mind letting Key
West show your purchases until the completion of their show, at which time
you can withdraw them.

Finally, I want again to tell you how happy we are over your enthusiasm.

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FLORIDA GULF COAST ART CENTER

Belleair CLEARWATER FLORIDA

CLEARWATER ART MUSEUM
GULF COAST ART SCHOOL
GEORGINE SHILLARD GALLERY

Dr. W. Sterry Drawing: page two

COPY
We expend many hundreds of dollars over the proportionate costs in order to keep this going, and your interest makes it seem worth while.

Sincerely,

Charles Val Clear, Director

P.S.: You and Dr. Barker and others will have better knowledge of what you need and want in permanent collections, but on the basis of studies I have made in connection with this show, and surveying recent productions of artists, I'd say that the following are very good buys:

Berman (no.3) - latest development
Ernst (8) and (9) Although we hope to buy 9.
Gottlieb
Jones - best he has ever done - mature.
Martin - new development - departure from past Mexican, semi-abstract prior
Morris - I prefer a larger one of his, but this is good.
Shahn - a good buy.
Stuempfig - as good an example as is available.
Leonid is now an American painter and doing very well.
Also - the work by Kellie, Raffo, Rose, and Zerbe.

Second P.S.: This is in response to your telephone call, which I received after writing the above letter. During this call, when I objected to your direct contact with dealers (not through us) in order to obtain special reductions on purchases, that objection was based on the following:

- Galleries had already agreed to substantial reductions.
- I disapprove of any of us trying to get additional reductions, since the artists lose as well as the galleries!
- Confusion can reign if participants go off on their own instead of clearing through us. No criticism of you here, since my illness prevented closer contact with you.

But it should be clear now that you report to us the sales at once, send checks to us (not to dealers), and advise quickly of these sales so that we can get replacements.

CHAIRMAN
MRS. GEORGINE WETHERILL SMITH
VICE-CHAIRMAN
MRS. JAMES J. HOWLEY
A. C. LIGGETT
PRESIDENT
A. WALLER SMITH
VICE-PRESIDENT
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TREASURER
H. M. TURNBURKE
COUNSEL
D. G. HALEY
LUCIUS S. RUDER
COURTNEY W. CAMPBELL
DIRECTOR
CHARLES VAL CLEAR

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FEDERATED DEPARTMENT STORES, INC.

FEDERATED BUILDING
CINCINNATI 2, OHIO

OFFICE OF THE PRESIDENT

January 5, 1950

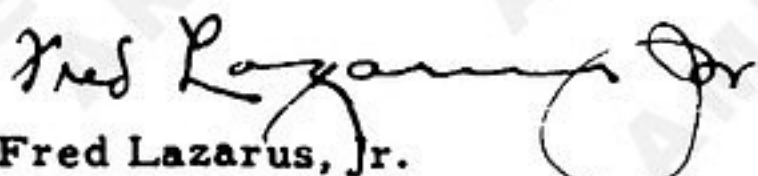
The Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

Gentlemen:

I have returned to you, express prepaid,
the three paintings which you sent me at the Hotel
Netherland Plaza, Cincinnati. See enclosed copy
of your invoice for details about paintings.

These were not the type paintings I was
interested in. On my next trip to New York I will
stop in and make another selection.

Sincerely yours,


Fred Lazarus, Jr.

enc

ABRAHAM & STRAUS, INC.
BROOKLYN NEW YORK

BLOOMINGDALE BROS. INC.
NEW YORK N. Y.

WM. FLENN'S SONS COMPANY
BOSTON, MASSACHUSETTS

FOLEY BROTHERS DRY GOODS COMPANY
HOUSTON, TEXAS

HALLIBURTON'S
OKLAHOMA CITY OKLAHOMA

THE F & H LAZARUS AND COMPANY
COLUMBUS OHIO

MILWAUKEE BOSTON STORE CO.
MILWAUKEE, WISCONSIN

THE JOHN SHILLITO COMPANY
CINCINNATI, OHIO

THE JOHN AND MABLE RINGLING MUSEUM OF ART

OWNED AND OPERATED BY THE STATE OF FLORIDA

SARASOTA, FLORIDA

January 5, 1950.

EDITH GREGOR HALPERT,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

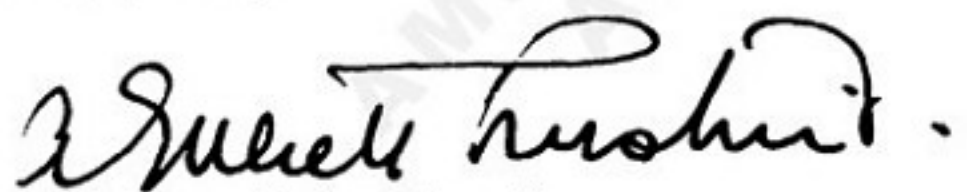
Dear Miss Halpert:

Thank you so much for your letter of December 16th. I regret that you were not able to see the Ringling Museum while you were in Florida. It is getting to be a very exciting place.

We are indeed, making a collection of circus material, but unfortunately at the moment we do not have any funds with which to consider the purchase of pictures. However, when I am next in New York I shall certainly come to see you, and look over your things, in the event that the picture might change in the future.

With kind regards.

Sincerely yours,



A. Everett Austin, Jr.,
Director.

AEA-LW

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Mrs. Blodgett would like very much to see the little Marin oil you showed to me. Could you send it out to me?

Best regards,



Thomas C. Colt, Jr.
Director

Mrs. Edith Halpert
Downtown Gallery
33 East 51st Street
New York City, New York

TCC:jr

6 January, 1950

January 7, 1960

Mr. Frederick A. Sweet
Associate Curator of Painting and Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Sweet:

In going through my follow-up folder, I found your letter of June 10th, threatening a visit to New York to select paintings. Also, looking at the calendar I find that it won't be long now before the pictures are to be collected. And how could there be an American oil painting show without the D.G. boys?

Do let me know when you are coming in because we have actually assembled a superb group for your selection.

Sincerely yours

EGH:la

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

January 7, 1950

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Did you say that you were retiring before I was or that I am before you are? Anyhow, I am heading for my last round in opening the new series of Internationals next fall. That means, of course, that the three hundred artists in the American show must be cut back to one hundred for the American section in the International. Hence with much grief we have to start eliminating. However, you have a string that not only can't be eliminated but must be included, so can I come in and talk it over at two in the afternoon on Tuesday, February 14?

Here is your list:

Kuniyoshi
Levine
Shahn
Sheeler
Spencer
Zerbe

and, if you handle her, O'Keeffe.

I am hoping to see the first four while I am in New York, and I would like to see Miss O'Keeffe, but that seems to be a difficult matter. I do not believe Niles Spencer has a New York studio. Or has he found one?

Of course I know you may not have paintings for all of these artists now, but we can talk over the prospects. It's early to be making decisions for a fall show, but I want to have a bird's eye view of the American section before I leave for Europe on February 23.

Let me know how the time fits into your plans.

Cordially,


Director

SG D

January 7, 1950

Mr. Warren Beach, Assistant Director
The Columbus Gallery of Fine Arts
East Broad Street at Washington Avenue
Columbus 15, Ohio

Dear Mr. Beach:

Because the production of the artists in the Downtown Gallery is - for some reason or other -- limited to so few paintings, we have been obliged to refrain from any exhibition arrangements which keep pictures out for any period, and certainly as long as six months. On rare occasions we have sent out either a group show or a one-man show to two or three museums, with a proviso that each of the institutions guarantees a sale for the artists. This may seem hard boiled commercialism, but in analysis, you will realize that with a limited number of pictures, the artists lose a sale when they are removed from the art market of New York. In all such cases the institution have been pleased to make this arrangement in lieu of a rental fee.

It is unfortunate that we have to work within these limitations, as I realize that a lending libraries does stimulate sales. For a productive artist it certainly is a wonderful idea, but for the others, particularly in view of the fact that there are so many national exhibitions annually, it is extremely difficult.

I hope that you will be satisfied with a Preston Dickinson and "Pop" Hart and Charles Demuth, when we get the pictures back from Springfield Missouri, and the Museum of Modern Art respectively. To illustrate my point, we have exactly one Stuart Davis and one Charles Sheeler in the house, no Ben Shahn's and two Spencers and Levi's. Crawford is having a one man show very shortly at the gallery and Breinin has just sent us a few gouaches for the first time in a year. When the situation changes I shall get in touch with you.

Sincerely yours

EGHla

January 7, 1950

Mr. Charles Val Clear, Director
Florida Gulf Coast Art Center
Belleair
Clearwater, Florida

Dear Mr. Val Clear:

This morning I received a copy of your letter to Miss Josephine Garrott. Busy as I am I am taking time off to congratulate you on your attitude. I cannot tell you how appreciative both artists and dealers are (at least I am) when a museum director recognizes the importance of creating in the exhibiting organizations, the dignified approach to the artists, as well as to the needs of the community. So many museums are now going in for useful objects, furniture and other gadgets, that I feel particularly strongly about what you are doing. More power to you and I hope that we can show our appreciation to continued cooperation.

Sincerely yours

EGHla

Mrs. Ralph Pappenheimer
1047 Barry Lane
Cincinnati 29, Ohio

January 7, 1950

Dear Mrs. Halpert: —

Thank you for your letter + I have no excuse for "not answering" it. I was "swamped" by the holidays + my work at the Visiting Nurse Association — or I allowed myself to be.

As to the watercolors by Charles De Muth — I did appreciate the fact that you sent me those three black and

white prints. But, unfortunately, I haven't the type of imagination to translate them into color. Nor am I coming to New York in the near future.

But my daughter-Joan Mrs Ira R. Katz, will be in New York - if all goes well - on Saturday January

fourteenth (14th) at Hotel St. Regis. She is coming on for a few days with her husband. Joan likes Modern art in painting + living (had a few courses at Smith College - etc) and I have asked her to get in touch with you, and perhaps - to ask you to send me a few on approval if you wish. I am giving

her your letter. We have
some similar tastes—despite

the gap in generations—

With best wishes to

1950, Tam,

Sincerely,

Louise B. Rappenhimer

January 7, 1950

Mr. David M. Solinger
39 Broadway
New York, N. Y.

Dear Mr. Solinger:

For your information the check which Mr. Harold Goldsmith mailed and which we deposited, contained the following data.

Issued January 4, 1950; is his personal check #9901, made out on the Manufacturers Trust Co., 131 East 23 Street.

This makes a total of \$3000 in payments against the figure we originally submitted to you.

Sincerely yours

EGHla

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, NEW YORK

22

January 9, 1950

OFFICE OF THE DIRECTOR

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

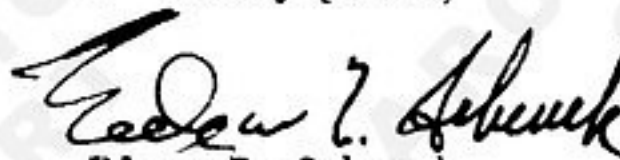
Dear Alan:

Forgive me. I had the kodachrome and the other photographs in a group to be considered by our Art Committee. I would love to get the Levine but I can't make any dent on our contemporary group at the moment and, since that depends entirely on contributions, there doesn't seem to be any reason to keep the things under consideration any longer.

I am terribly sorry I haven't gotten down to New York to see your one-man shows. They sound very exciting indeed.

We will get the kodachrome on to you this afternoon.

Sincerely yours,



Edgar C. Schenck
Acting Director

ECS:eb
Enc.

P.S. Please keep the black & whites?

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CA THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President CHARLES F. GLORE, Treasurer
ROBERT ALLERTON, Vice-President PERCY B. ECKHART, Vice-President RUSSELL TYSON, Vice-President WALTER S. BREWSTER, Vice-President
DANIEL CATTON RICH, Director CHARLES FABENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LESTER B. BRIDHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

January 9, 1950

Dear Mrs. Halpert:

Thank you for your letter of January 7. Due to the VanGogh and the Vienna shows we have had to postpone our annual American exhibition until a slightly later date. Just at the moment we are working on our annual Chicago exhibition.

I shall certainly not forget you and plan to make you a visit a little later in the season.

Yours sincerely,

Frederick A. Sweet

Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

CITY ART MUSEUM OF ST. LOUIS

Forest Park 5

President: DANIEL K. CATLIN • Vice-President THOMAS C. HENNINGS • Director PERRY T. RATHBONE • Secretary MERRITT S. HITT

January 9, 1950

Mrs. Edith G. Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Happy New Year to you and my sincere regrets that I shall not find it possible to be in New York before the 20th. I wish so much that I could see your new Marin series, but preparations for the Vienna Exhibition keep me tied to St. Louis for some weeks to come. However, now that you have had the very good judgment to establish a perennial Marin gallery, I look forward to the opportunity of seeing his work at any time that I should be in New York. I hope to come in the spring and look forward very much to seeing you then.

With all best wishes,

Sincerely,



Perry T. Rathbone,
Director

ptb

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January 9, 1950

Mr. Philip L. Goodwin
32 East 57 Street
New York 22, N. Y.

Dear Mr. Goodwin:

Thank you for your letter.

I agree with you that you should have a more important example by Stuart Davis, but since you returned his gouache I thought you would be temporarily satisfied with a smaller painting of his. However, I can let you know the moment he completes a larger canvas, now that he is back at work again. Of course I wish that you could feel as strongly about his "Ultra-marine" as I do, but twenty-five artists and I would be "sitting pretty" if people agreed with me all the time. Unfortunately there are none of the Paris series available as all those pictures were sold a good many years ago and I have been unable to repurchase any of them, or any other Davises for that matter. The only one still unsold is in my own collection and at some time I may be willing to part with it. You may recall the painting in the Museum of Modern Art exhibition. It was called "Paris-New York" and has elements of both incorporated, together with a large black leg as an accent. I can either send you a photograph or show the picture if you are at all interested.

Meanwhile, I am enclosing a copy of Mr. Meserve's letter, which I answered immediately, insisting that he write you directly rather than try phoning again.

I hope you have had a pleasant holiday. My best wishes for a Happy New Year.

Sincerely yours

EGHla

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Milwaukee
Art
Institute

MILWAUKEE ART INSTITUTE • 772 NORTH JEFFERSON STREET • MILWAUKEE 2 WISCONSIN

January 9, 1950

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

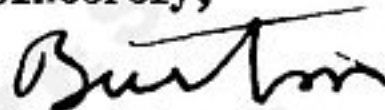
Dear Edith:

In much haste and more gratitude I write to acknowledge receipt of the lovely Sheeler which arrived in perfect shape.

You were perfectly wonderful to help us out in the emergency. I shall try my salesmanship again because we would be delighted to keep it here.

With all best regards and again with many thanks,

Sincerely,



Burton Cumming
Director

BC-pmg

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Eldorado

PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • VOLUNTEER 5.1990
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

Mrs. Edith G. Halpert
32 East 51st Street
New York, 22

January 10, 1950

My dear Mrs. Halpert:

I have your letter and the enclosed letter from
Mr. A. W. Merserve, of Danbury.

I really do not know why he tried to get in touch with me in that way, since he seems to be a business man, but I would be happy to consult with him at any time if he will try the general post and drop me a line as to when he would like to talk about it. Their program seems complicated to me, considering their resources. They would be wiser to limit themselves to one or two things to begin with in this age of great expense for construction work and greater for maintenance.

With reference to the Stuart Davis painting, I should be interested, as I wrote you before, in your "early Paris-New York" picture, although I do not remember the large black leg. I would like to come in and see it some time, if you have it in 51st Street. I do remember it in the Museum of Modern Art exhibition and that is what made me mention it.

Best regards.

Sincerely,

Philip Goodwin

FIG.SE

INTERNATIONAL MUSEUM OF FOLK ART

SANTA FE, NEW MEXICO

January 10, 1950

Dear Mrs. Halpert:

I have been unable to write you sooner because I have been traveling since I last saw you in New York. I unfortunately caught a very bad cold while in New York and was a-bed in my hotel for several days. Before I left, however, I phoned and tried to reach you but was unable to do so.

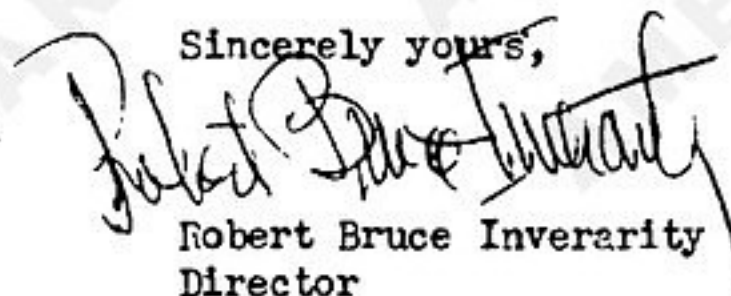
Dr. Moe is most likely very discouraged with me because I was unable to get back to see him also. However, I did phone him and left word at his office saying I would write upon my return to Santa Fe. I am going to delay that writing until I hear from you and see if you have any new ideas regarding the recording of folk material.

Since seeing you I have expanded to some degree the idea which you presented. As soon as I can get it down on paper and some of the bugs worked out of the plan I will send it to you, if I may, for your criticism. Meanwhile, have you decided whether you wish a Guggenheim Fellowship or not?

I am looking forward with great interest to the set of catalogues which I hope you will find time to dig out sometime in the future. I appreciate your kindness to me while in New York and am very glad to have renewed such a pleasurable acquaintance.

With best wishes for the new year and the continued success of the Downtown Gallery as well as your own,

Sincerely yours,


Robert Bruce Inverarity
Director

RBI:d

Mrs. Edith Halpert
Downtown Gallery
New York City, New York

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THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS 15, OHIO

January 11, 1950

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of January 7, and congratulations on your very real sales success.

We will be happy perforce to have the Dickinson, Hart and Demuth. If at a later time you find yourself able to lend a few more, we will enjoy receiving them. The choice of same we will leave to your good discretion.

I believe my letter of December 29 covers the specifics of our set up. Will you please price these pieces to include 10%.

Very sincerely,

Warren Beach

Warren Beach
Assistant Director

WB/m

JOSEPH S. ATHA
FOLGER COFFEE CO
BOX 456
KANSAS CITY MO

JUST A LINE

January 11 19 50

The attached check for \$400.00 is payment
for the Tam painting, "Nest in the Woods."

J S ATHA

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. F. MARSHALL, PRESIDENT

1950

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

(11)

1950 JAN 11 AM 11:17

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NA036 PD=DETROIT MICH 11 957A=

=EDITH HALPERT, THE DOWNTOWN GALLERY=

32 EAST 51 ST=

=PARTICULARLY INTERESTED MARBLE PLAYERS AND MOTHER AND CHILD WOULD LIKE FOUR IF POSSIBLE=

W E WOOLFENDEN DETROIT INSTITUTE OF ARTS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ABBOTT LABORATORIES

NORTH CHICAGO, ILLINOIS

CHARLES S. DOWNS

VICE-PRESIDENT IN CHARGE OF
PUBLIC RELATIONS AND ADVERTISING

January 13, 1950

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

I am awfully sorry to tell you that sometime during the ten years since its publication, the Yasuo Kuniyoshi "Anesthesia" drawing has become lost. We have made repeated efforts to find it, none of them successful, so I am afraid we cannot help you with your exhibition.

We regret equally the loss of the drawing and our inability to lend it to you.

Sincerely yours,



Charles S. Downs
Vice-President

CSD:KSC

Please ask Mrs. Halpert if she remembers our meeting in Boston several years ago, and, if so, please say hello to her for me.

UNIVERSITY OF MINNESOTA
THE UNIVERSITY GALLERY
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

January 13, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Arnason and I have made our final choice to purchase three
Burlin's: SOFT SHELL, HARD SHELL, \$200; OF ALL THINGS, \$175;
NOSTALGIA #1, \$160. We will return APHEODITE AND PROSERPINE FOR
THE LOVE OF ADONIS to you by railway express as soon as possible.

Would you bill us accordingly for these three paintings. Please
send three invoices with our requisition number #57057 on your
invoice.

Thank you very much for your kind consideration on this matter.

Sincerely,

Mrs. J. C. Lawrence
(Mrs.) J. C. Lawrence
Director

jcl/jh

1166 11
1740
1740
1740

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January 14, 1950

Mr. Homer Saint-Gaudens, Director
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Mr. Saint-Gaudens:

My retiring days are still in the offing, and I would not dream of beating you to the gun.

In any event, it will be a great pleasure to see you call on February 14.

O'Keeffe has a permanent residence in Abiquiu, New Mexico, and I doubt whether she will be in New York this year. Niles Spencer seems to have disappeared from the New York horizon with the Lafayette Hotel, but may have reached at Dingman's Ferry, Pennsylvania, but we continue handling their pictures and will have a selection -- I hope -- of work by all the artists you have listed, either in their original form or in photographic reproductions.

I look forward to your visit.

Sincerely yours

EGH1a

January 14, 1950

Mr. Robert Bruce Inverarity, Director
International Museum of Folk Art
Santa Fe, New Mexico

Dear Mr. Inverarity:

It was good to hear from you, but I am sorry to learn that you had been ill. The Santa Fe air should certainly set you up and no doubt you are now raring to go.

Under separate cover the collection of catalogues is being sent to you. This split personality life of mine is bearing down on me considerably. The contemporary artists take up so much of my time that I rarely have a moment to devote to the poor old folk artists who are really responsible for supporting me and some of the living artists as well.

I am very eager to see the expanded plan mentioned in your letter and look forward to seeing it in the near future.

I am going off to Boston early next week, but will be back shortly after and perhaps will find time to set down several additional ideas I have had since your visit. Meanwhile, I look forward to hearing from you.

My best regards.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION

W P MARSHALL PRESIDENT

1901

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

MLT = Cable Night Letter

PM = 5:00 PM

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NA196 PD= SANTA BARBARA CALIF 14 224P=

. DOWNTOWN GALLERY=

32 EAST 51 ST=

IS SHAHN'S ANATOMICAL MAN AT WHITNEY FOR SALE= IF SO PLEASE
HOLD AND WIRE ME DIMENSIONS AND PRICE= THANKS=
LUDINGTON=

1950 JAN 15 PM 10 05

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 16, 1960

Dear Mr. Hornblow:

I regret the delay in replying to your letter of December 28th, due to the pressure of work in connection with a forthcoming exhibition. Mrs. Halpert had already written me about the matter, and I should have written you some time ago.

I enjoyed very much the opportunity of seeing your painting by William L. Harnett, known as "The Letter Rack." The painting is a fine and characteristic example of Harnett's work. As you know, there is in existence an old glass negative of a photograph of this painting showing the Harnett signature and the date, 1879. This in itself is excellent evidence of the authenticity of the painting. My own examination of the picture at the Downtown Gallery convinced me that it is an authentic example of Harnett's work.

Sincerely yours,

Associate Director

Mr. Arthur Hornblow, Jr.
Metro-Goldwyn-Mayer Studios
Culver City
California

LG:se

cc: Mrs. Edith Halpert

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

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NL=Night Letter
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..0B399

O.SUA150 NL PD=SANTA BARBARA CALIF 16=
DOWNTOWN GALLERIES

=32 EAST 51 ST NYK=

=WILL TAKE SHAHN AND AM DELIGHTED AT OPPORTUNITY=

=LUDINGTON=

SHAHN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

DEPARTMENT OF THE ARMY
OFFICE OF THE UNDER SECRETARY
REORIENTATION BRANCH
NEW YORK FIELD OFFICE
139 CENTRE STREET NEW YORK 13, NEW YORK

18 January 1950

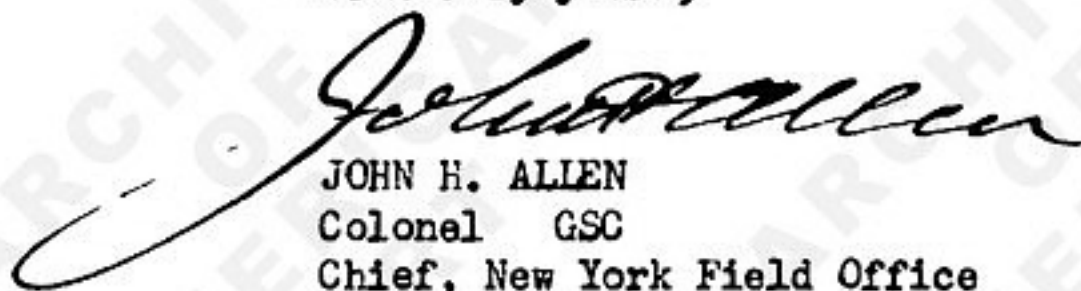
Mr. John S. Newberry, Jr.
Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Newberry:

Reference is made to your letter of November 28, 1949 and to my letter of 2 December 1949 concerning the return of your Demuth water-color, Pears.

The U. S. water-colors which were exhibited at the Albertina Gallery in Vienna, have been returned to New York and a representative of this office checked them this morning at the shipping firm, W. S. Budworth and Sons, Inc. Mr. Budworth was again reminded of your request to have Pears shipped on to you as soon as possible and it is our understanding that it will be sent by Mr. Budworth immediately.

Sincerely yours,


JOHN H. ALLEN
Colonel GSC
Chief, New York Field Office

CLASS OF SERVICE

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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NL=Night Letter

LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

JA 006

D•HSD497 NL PD=HOUSTON TEX 17:

=MISS EDITH HALPERT=

CARE DOWNTOWN GALLERY 32 EAST 51 ST NYK=

CANNOT HOLD OFF ANY LONGER PLEASE SEND US KUNIYOSHI
AND THE STEWART DAVIS AS QUICKLY AS POSSIBLE THANKS:

=MAURICE LAZARUS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Harpo Marx

January 19, 1950.

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

I am getting too old to look
up new painters. I don't seem to be able
to distinguish the colors any more.

The harder it seems to be to
get the "Wicker Basket" back, the more
anxious I am to get it.

Please remit.


Harpo Marx.

Artist
363 South Conception St.
El Paso, Texas.
January 19th. 1950.

The Downtown Gallery.
New York City.

Sirs:
This studio has been established for a number of years but we have always been so busy that it has not been possible, at any one time, to assemble sufficient pictures for a real good exhibition. However we have constantly had this in mind and now are in a position to correspond with galleries who may see fit to cooperate with us. My wife paints portraits and landscape. I paint water colors.

At present we are in a position to submit 50 or more water colors of, we think, unusual class and distinction, and would like to have the privilege of showing at your gallery. We are trying to have

a cross section of the pictures
Kodachromed and will submit
color photos, or if you so desire,
originals for your inspection.

The object of this letter is to open
a correspondence which may ultimately
result in an exhibition at your Gallery.
Looking forward to hearing from
you, we remain.

Sincerely,
Michael R. Troy.

Springfield Art Association

EDWARDS PLACE • TELEPHONE 3-2631 • SPRINGFIELD, ILLINOIS

January 19, 1950

Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

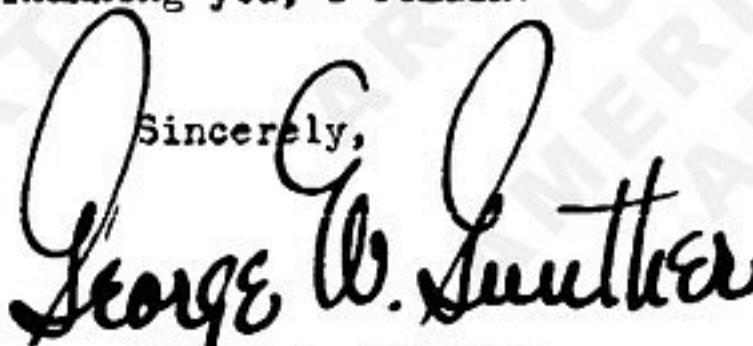
Dear Miss Halpert;

I am writing with regard to the possibility of acquiring an exhibition of a contemporary American painter. We are in the process of making out our exhibition calendar for the year 1950-51 and would like to request information as to the availability of any circulating shows you might have. My preference would be Jack Levine of course, but I would consider others.

Since our activity at the Springfield Art Association is pretty much confined to painting, I am endeavoring to show and encourage the acquisition of good paintings. I am hoping that this year I will be able to book enough good shows to make the impression that good painting still exists.

I will appreciate any information or possible suggestions that you might be able to extend me. Thanking you, I remain.

Sincerely,



George W. Gunther
Director

January 31, 1950

Mr. George W. W. Brewster
53 Sargent Crossway
Brookline, Massachusetts

Dear George:

The trip on the Owl was very restful and I completed my sleep when I returned to my apartment.

I want to tell you how much I enjoyed seeing you and Joan, and of course seeing your house again. The visit adds to my enthusiasm and presents a new visual experience.

When I told Len Shahn about the setting for his newest picture, he asked me to get an invitation for him so that he may have the privilege of looking off during his next trip to Boston or Andover.

It may interest you to know that I spent several hours with two important members of the ECPTM editorial staff, repeating in part our conversation regarding the current situation in the art world. Mr. Lionni was on the other side of the fence at first, and finally agreed that his opinion was based on the magazine and news angle, rather than on a personal approach. After hours of discussing the matter, he agreed that it would be advisable to withdraw the article they had planned tentatively to promote the idea of "Useful Objects" in art museums, and also to go in the question of the architecture of our day and its effect on living. We are planning on another session and I will keep you informed. It is too bad that there is so little opportunity for us to get together with others who think along similar lines, but once we get our secret society started we can help toward the creation of such a movement throughout the country.

Have you ever thought of writing an article about your ideas on architecture and the integration of paintings and sculpture with the art of architecture. The American Magazine of art should be a very good publication for such an article with illustrations of your house, both the exterior and the interior and in some instances the interior could be inclusive of the pictures in use. Think about it and we may discuss it at some future time. Meanwhile, my very best regards.

Sincerely yours

EGHla

January 21, 1950

Mr. Maurice Lazarus
FOLEY'S
Houston 1, Texas

Dear Mr. Lazarus:

I was very glad to receive your wire. The pictures were shipped immediately.

With the current fad of exhibitions of "Useful Objects" in the museums, we are more than ever eager to distribute our best pictures to points distant from New York City. I am so happy that you choose such excellent examples by our top ranking artists to represent them in Houston, and specifically in your collection. As I mentioned during your visit, you will be free at some future period to exchange these paintings for other examples by the same artists. I am sure that the longer you live with these the more devoted to them you will be. However, I want you to feel comfortable during the experimental period of your collecting.

It was swell seeing you both and I look forward to the pleasure of another visit in the near future.

Sincerely yours

EGH1a

THE HARCUM HEART AFFAIR

FEBRUARY 19

FOR THE BENEFIT OF
PHILADELPHIA HEART ASSOCIATION

an Affiliate of the American Heart Association

PATRONS

Philadelphia Branch,
National League of
American Pen Women
The Philadelphia Art Alliance
The Print Club
Georges de Braux, Inc.
Associated American Artists, N. Y.
Dubin Galleries



HARCUM JUNIOR COLLEGE
BRYN MAWR, PENNSYLVANIA

EDITH HARCUM
President

January 21, 1950

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I have decided after all, not to
contact any of your artists, for we already
have on hand, enough paintings for the affair.

I do want to tell you how much I
enjoyed our telephone conversation, and how
much food for thought you gave me in a few
minutes. I still believe that our auction will
be a success, and that both the artists and
the Heart Association will be quite happy.

We hope that you will continue sending
us your announcements of coming exhibitions
for our bulletin board.

With thanks for your advice, I remain

Sincerely yours,

Dolva Goutman
Director, Department of Art

Miss Agnes Allen
Mr Dana Andrews
Dr. Samuel Bellett
Mrs. Arthur Biddle
Mr. and Mrs. Livingston L. Biddle
Mr Arthur Bloch
Mr and Mrs. William W. Bodine
Mr Ray Bolger
Mr. and Mrs. Henry S. Bromley
Mr and Mrs. John Bromley, Jr.
Mr and Mrs. Harry C. Carr
Mr and Mrs. William T. Carter
Mr. and Mrs. J. Hamilton Cheston
Mr and Mrs. Charles Francis Clement
Mr. and Mrs. Isaac H. Clothier, III
Mr and Mrs. Jay Cooke
Mr. and Mrs. Robert Dechert
Mr and Mrs. Rodolphe M. de Schauensee
Mr and Mrs. Morris Dixon
Mr and Mrs. John T. Dorrance, Jr.
Mrs. Dorothy Gaffly Drummond
Mr and Mrs. Pat Duggan
Dr. Marian Fay
Mr and Mrs. Percival E. Foerderer
Mr Henry Fonda
Mr and Mrs. Antony L. Geyelin
Mr Farley Granger
Mr and Mrs. Clement A. Gracom, III
Mr Warner F. Haldeman
Rt. Rev. and Mrs. Oliver J. Hart
Mr and Mrs. Walter Jeffords
Mr and Mrs. A. Atwater Kent
Mr and Mrs. Gustav Ketterer
Mr and Mrs. Charles Korvin
Dr. William G. Leaman, Jr.
Mr and Mrs. R. Schuyler Lippincott
Mr and Mrs. Graeme Lorimer
Dr. Pascal F. Lucchesi
Mr and Mrs. George W. McClelland
Mr Robert T. McCracken
Dr. Thomas M. McMillan
Mr and Mrs. E. Mortimer Newlin
Mr Eugene Ormandy
Dr. Hubley R. Owen
Mr and Mrs. Isaac Pennypacker
Mr and Mrs. Henry H. Perry
Mr and Mrs. Edgar Scott
Mr and Mrs. Philip T. Sharples
Mr and Mrs. J. Storey Smith
Mr and Mrs. Francis R. Strawbridge
Dr. William D. Stroud
Mr and Mrs. H. Birchard Taylor
Mr and Mrs. David Van Pelt
Mr and Mrs. Lloyd Van Sciver
Mr and Mrs. Thomas E. Walton
Mr and Mrs. John R. Wanamaker
Mr. and Mrs. Francis D. Wetherill

DC:lc

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21 January 1950

Mrs. Elizabeth Stedman Harris
920 North Michigan Avenue
Chicago 11
Illinois

CREDIT

W140 Painting on Velvet

Anonymous

THE FULL BAGNET

\$140.00

To be applied against future purchase.

January 21, 1950

Mr. Wright Ludington
Sycamore Canyon Road
Santa Barbara, California

Dear Mr. Ludington:

Thank you for your telegram. We immediately advised the Whitney Museum to mark the Ben Shahn painting "The Anatomical Man" sold and the painting will be shipped to you when the exhibition closes.

I am delighted that "Anatomical Man" will join "Miner's Wives" as it is an ideal compliment in phase.

I hope that you are planning to be in New York in the near future and that you will pay us a visit.

Sincerely yours

EGHLa

January 21, 1950

Mr. W. Sandberg, Director
The Municipal Museum of Amsterdam
Paulus Potterstraat 13
Amsterdam, Holland

Dear Mr. Sandberg:

Under separate cover I am sending you a large group of photographs which I finally succeeded in assembling from the various photographers, etc. The titles, sizes and present ownerships are all listed on the reverse side of the photographs, so that you may have complete information. In some instances there are no negatives available, but if you feel that it is essential we shall have them made.

In addition to the photographs you asked for, we are sending a number which represent suggestions for substitutions where pictures cannot be obtained or merely suggestions for inclusion. A complete list is enclosed with the addresses of the owners in instances where requests have to be made directly through the owner.

If you require any additional information, please communicate with me.

It also occurred to me that you may have made some selections of work by our artists directly from collections, both public and private, and if so I should very much like to have a check list of these. A complete list of our artist is enclosed, would you be good enough to check the names of the artists who are to be represented, either via the gallery or elsewhere as I noticed on our list there are quite a few missing which I personally consider serious omissions. You may not agree with me of course, but the list returned will at least make it matter clear to me.

It is always nice to hear from you and I hope you will write shortly. My very best regards.

Sincerely yours

EGHla

23 January 1968 Paris

Dear Mrs. Halpert,

I was very glad to receive your letter and to feel that I hadn't been forgotten. It was good to learn that things at the gallery are functioning according to plan, and that the gallery's artists are still winning prizes.

I keep up with what's new in American art via my subscription to the Art Digest. The reviews of the Downtown Gallery stir up memories of the days when you would be selling to a client in the show room; giving ideas to a critic (for his next column) in the front gallery; answering a phone call from Chicago; and giving some new folk art the "once-over" - all at the same time. I still wonder how you can manage that pace?

The Sam show got a nice review - wonder how he sold? and Karbøl - I haven't seen the reviews yet - but wonder if the atmosphere is more receptive to his work now? Some students at the Académie here tell of fake Lawrence illness^(?). Is this true? How is the latest work of Lea & Brice? Has Stuart Davis pulled out of his "state" yet? I hope you'll forgive me for the many questions but I'll never know otherwise. You mentioned an expose of restoration in LIFE magazine which I never was aware of - Could you please tell me what issue, if it's no trouble. It's like you say, "There isn't a dull moment in the art world" there.

About myself - I'm very happy here - with a full-time schedule of painting - & restoration studio. In between studio I cook - do laundry, & try to see all that the Museums have to offer.

My studies at the Académie Julian in painting and drawing (+ sculpturing too if one wishes) from the nude is practiced, has been very slowly progressing. I suppose that part of the reason for my dissatisfaction with my school work is the lack of discipline that is imposed on one there. Since my beginning in restoration work I have been imposing a great degree of discipline apropos of technique + realism. Whereas in the Académie they preach "self-expression", + "creative" painting. I feel this should come after one has mastered the language of the craft. One can't take a "short cut" until one knows the "long way" home. Since this is "out of time" with the instruction idea, I've chosen another "course". That is - I'm spending most mornings at the Louvre - Copying from the masters. At present I'm doing one of Rubens' small sketches, "The sacrifice of Abraham". I'm convinced that this is the right thing to do.

Most afternoons I spend with Mr. Sutinover at his atelier. He has been swell to me. He doesn't believe in "secrets". For a couple of months I did nothing more than watch him at work. Then I was slowly permitted to do the same work. He had also bought a number of worthless paintings in all parts of state. Between the good paintings and the latter I have enough to keep me busy for some time. About my plans for the future... When I feel that I have learned enough to "hold my own" I hope to return to the States and make some restoration association there. And by way of supplementing my work, ~~with~~ visits to various important museums in Europe are planned for this spring + summer.

Thanks for Mitch Siparino's address. We have been corresponding with each other. They seem to be having a grand time. Give my best regards to Charles and Lawrence, and Mrs. Rosenstein + Mr. Goussman - + I hope that everyone is enjoying the best of health. I look forward to receiving word from you again. Sincerely yours

P.S. Long live your cat + your African sculptures! Louis

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY — ANDOVER MASSACHUSETTS

January 23, 1950

Dear Edith:

Can you send me another glossy print
of the Crawford painting "From The Bridge" to-
gether with a bill? I'd like to illustrate it
in a magazine article based on the book.

Sincerely,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

WELLESLEY COLLEGE

WELLESLEY 81, MASSACHUSETTS

DEPARTMENT OF ART,
FARNSWORTH MUSEUM

23 January, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. McAndrew has asked me to inquire whether you have any photographs of the material you are going to send us which we might use for publicity purposes. If so, we should like them as soon as possible.

Have you any idea when we may expect the exhibition material? We should like to have early next week.

Mr. McAndrew is sorry to have missed you and Mr. Alan at the Levine opening, but he had a previous engagement.

Sincerely yours,

Eleanor M. Garvey

Eleanor M. Garvey
Museum Secretary

If course, if photos are available, we shall be glad to buy a few, unless you wish to send them on loan.

WELLESLEY COLLEGE

WELLESLEY 81, MASSACHUSETTS

DEPARTMENT OF ART,
FARNSWORTH MUSEUM

Dear Mrs Halpert,

The doctor has told me to take it extra easy (nice doctor), and therefore I am afraid that I shall NOT be in New York again before our 1850 Maidens Show (for which we have not yet chosen a title). Could you, then, make the selection? Knowing so much more about the material, you will do it far better than I anyway. We would need enough for about a hundred running feet of gallery wall. I give it to you in feet because the material probably varies so in size that it is a little hard to say how many pictures. Four or five portraits would be a great addition.

We would need the pictures to hang on the first of February.

Thank you a thousand times.

Sincerely,

John McAndrew

John McAndrew
Director

CARLETON COLLEGE

NORTHFIELD, MINNESOTA

January 23, 1950

DEPARTMENT OF ART

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I have received your letter of January 14 requesting information on our present exhibition. The latter was a loan from the Minneapolis Institute of Art and I am sorry to say we did not go to the expense of publishing a catalogue. However, I am glad to give below a list of the paintings in the exhibition:

1. Portrait of Mrs. Gardner Green, Jeremiah Theus.
2. Portrait of Mrs. Nathaniel Allen, John Singleton Copley.
3. Master James Ward, Gilbert Stuart.
4. West Point, Thomas Cole.
5. The Countess of Northampton and Her Daughter, Lady Elizabeth Compton, Benjamin West.
6. Landscape, Thomas Cole.
7. Portrait of Mrs. Mary Martin Finsley, Chester Harding.
8. Commander Lewis Marrington, Rembrandt Peale.
9. Samuel Chester Reid, John Wesley Jarvis.
10. Portrait of Mr. Reilly, John Neagle.
11. Portrait of Edward J. Elmendorf, John Vanderlyn.
12. Robert Erwin Gray, Thomas Sully.
13. The Catskill Valley, Asher B. Durand.
14. View of the Kaaterskill House, Jasper F. Cropsey.
15. Death on the Pale Horse, Sketch for large painting, Benjamin West.
16. View of Fort Snelling, Seth Eastman.
17. Return of the Peasant, Albert P. Ryder.
18. View of West Point, T. Chambers.
19. Grey Day, Venice, Oliver Dennett Grover.
20. Sunset Through the Trees, Ralph A. Blakelock.
21. The White Bridge, John H. Twachtman.
22. The Vista, Ralph Albert Blakelock.

Yours sincerely,

Alfred Fyslop
Alfred Fyslop
Chairman, Art Department

AH:hp

POK
ant



c o n t e m p o r a r y a r t s a s s o c i a t i o n
o f h o u s t o n
i n c

1-24-50

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Mrs Halpert
Downtown Gallery
32 E 51st
New York N.Y.,

Dear Mrs Halpert;

As chairman of public relations, publicity and events. It is my duty to start, originate and promote this organization. I have thus far been very lucky, but I have a big job ahead on March 31st, thru April 2nd, with the Fashion Group of Houston, I have a three day Fashion show on our hands, while we are not running this, it is going to be in our Museum and we have control over what goes into the show. We of course are interested in COTTON, because Houston is the largest Cotton port in the world and its largest market, we have been aided by the Cotton interest here and we want to help promote Cotton Fabrics.

If you have any artists that do Textile designs, please advise me by return of the mail, who they design for, the mills etc. Also if you do not have any artists that do this, please advise me if you know of any good Contemporary designers in cotton fabrics, we want this group to show the best in textile designs, we want names and sources, and ideas, we want this to be a good show, because it will receive a great deal of publicity and start Contemporary Design in dresses, on.

If you know of any galleries that can help me with names, artists, designers, etc. have them to get in touch with me at once, this also applies to hand screened cotton fabrics, thanks so much.

Yours truly,

Alvin S. Romansky
Alvin S Romansky
Trustee in charge of Public Relations
703 1st Natl Bank
Houston, Texas.

please pardon this typing .

THE NEW YORK PUBLIC LIBRARY
CIRCULATION DEPARTMENT
FIFTH AVENUE & 42ND STREET
New York 18, N. Y.

PICTURE COLLECTION
ROOM 73

January 24, 1950

Dear Mrs. Halpert:

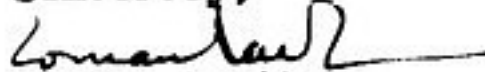
Your interest and frank practical suggestions were most stimulating. Since I called on you, we have made an extensive search of the publications, from May 1929 through May 1939, of the Philadelphia (then the Pennsylvania) Museum. We have checked the art magazines of those years and all periodical references. There is no record of a loan exhibition of American folk art in either the Philadelphia Museum or dealer galleries in Philadelphia.

I have delayed this long in reporting to you to make sure that we have checked all of our resources. There are records of American Indian art exhibitions during those earlier years, but we find none of folk art.

If you have any more specific information about the exhibition you refer to, please telephone me at ERYant 9-1500, Extension 8, and I would enjoy tracking it down.

The Arts was first published on December 4, 1920.

Sincerely,



Romana Javitz

Superintendent

Picture Collection

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

JOSEPH SAMUEL ATHA
KANSAS CITY, MISSOURI

January 26, 1950

Mrs. Edith Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am enjoying the painting "Nest in the Woods" by Reuben Tam very much. I have it in my office, straight across in front of my desk, and have it beautifully lighted.

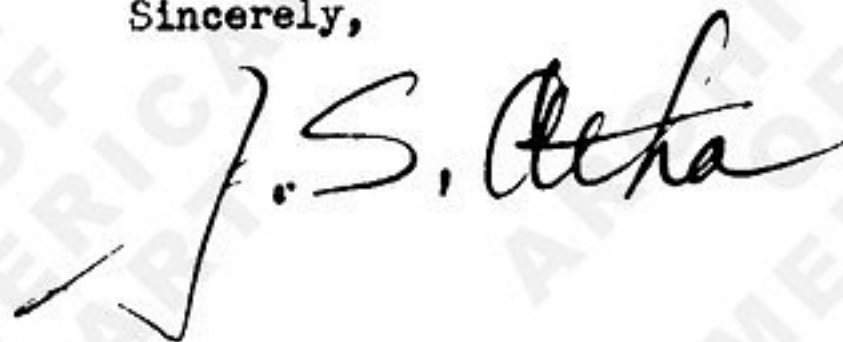
It has interested and been complimented by a number of visitors to my office, and they have asked about the artist. Of course I told them that he was born in Hawaii and paints there and in Maine, but I was not able to give them much more information.

I am wondering if you would please send me copies of the publicity that Tam has had in the Art magazines in regard to his shows and work in general and any other information which you have at hand concerning his schooling, his honors and, in fact, anything of general interest concerning his career.

I ran across a short paragraph the other day in one of the Art magazines which was very complimentary, but would like to have some more of the information which you had available at the time of his show when Mrs. Atha and I were visiting your Gallery last November.

We certainly did enjoy seeing the wide variety of paintings which you showed Paul Gardner and us. We hope to be in New York again, and are looking forward to the pleasure of coming in to see you.

Sincerely,



JSA:rw

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January 26, 1950

Mrs. J. Insley Blair
Tuxedo Park
New York

Dear Mrs. Blair:

Do you still remember me?

If you do, you may recall having purchased, a good many years ago, a good carving representing a young girl with curls by Alexander Ames. The reproduction of this handsome carving has been admired on many occasions, but just recently a collector who is assembling an extraordinarily fine group of sculpture for a museum which he is presenting to his locality inquired regarding the possibility of purchase in relation to this portrait.

In view of the fact that your interest has always been a public one, it occurred to me that you would not be annoyed if I made this inquiry to ascertain whether you would be willing to part with the carving, and if so, whether you would consider an offer at this time.

May I hear from you.

Sincerely yours

EGHla

January 26, 1950

Mr. Daniel DeKoven
Hirshon - Garfield, Inc.,
580 Fifth Avenue
New York, N. Y.

Dear Mr. DeKoven:

I hope you will forgive me for being so extremely slow in connection with your request to report on your father's pictures. As you may have heard I have been doing some extensive traveling and have had no opportunity to really get at them seriously.

I looked at the paintings carefully, as well as the photographic reproductions and must say that your father's work is superior to a good many of the so-called primitives who are now fashionable. The situation however is a difficult one in this connection. No doubt you have been hearing of the various shows held in the past of "primitives". With the exception of Grandma Moses, who has gone over in a big way through a highly specialized promotional campaign, the fashion in this country has died down considerably. The one gallery that really worked at it -- Bignou -- is out of business, but there is a possibility that the Carroll Carstairs Gallery, now managed by Keller, formerly with Bignou would consider such a show. As far as this gallery is concerned we have always maintained a rigid policy of concentrating entirely on professional art upstairs, while the true primitives or the early American Folk Art was limited to the rear gallery on the first floor. I am personally not too sold on the modern primitive idea and frankly have avoided any such exhibitions all these years, including Grandma Moses and any of the others who have come up from time to time.

I wish I could be more helpful, but it would be a good idea to contact Mr. Keller and subsequently Klaus Perls of the Perls Gallery, unless you are prepared to pay the expenses of a show, in which there are a number of galleries that rent space for such occasions.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. DeKoven continued

OGG1 ,82 VT 5151

If there is anything I can do to be helpful in the future, please do not hesitate to call on me.

Sincerely yours

EGH1a

Very truly yours,
Mr. DeKoven

January 26, 1950

Mr. Dale O'Brien, Director
Public Relations and Advertising
Encyclopaedia Britannica
20 North Wacker Drive
Chicago 6, Illinois

Dear Mr. O'Brien:

After my diatribe addressed to you on December 22nd 1948 about the wording of the 1948 Christmas Greeting, I am writing to ascertain whether Mr. Benton would consider selling the painting by Horace Pippin which was purchased from us some years ago. I would also be interested in the Kuniyoshi, but the former is more urgent as I have a specific request for a Pippin.

Would you please let me know, and if the pictures are for sale, include a notation of prices.

I should like to tell you again how grateful I am for the material on the Chicago Friends of American Art, material which I hope will work towards similar organization in Washington.

Meanwhile, my very best regards.

Sincerely yours

EGHla

334 ILLEHAW DRIVE
SARASOTA, FLORIDA

January 26, 1950

Dear Mrs. Halpert,

I know you'll be pleased at the news in the enclosed clipping. I'm very happy about it. It's my first sale to a public collection.

"Cinderella's Coach" was among the paintings you saw at Budworth's I think. It was done at the circus winter quarters and showed a tent and a number of wagons. I exhibited it at last year's National Association of Women Artists' Annual, where it was given Honorable Mention for the Bertha K. Barstow prize.

I'm not producing much this winter because I am trying my hand at water color for the first time, working here with Hilton Leech. I'm finding it tough going, but am determined to stick with it until I know whether or not I can do it at all. It isn't that I particularly like water color, but I'm getting to be a pretty old dog to learn new tricks and I think I'd better get as many under my belt as I can before they bring in the wheel chair. And I think struggling with water color may be helpful later on when I'm working again with oils.

Hope all goes well with you. Lord knows when I'll be in New York again, but some day and I hope to see you.

Sincerely,

Eleanor Terry Hodgins



Prior to publishing information regarding sales transactions from both artist and purchaser involved. If it cannot be established after a search which artist or purchaser is having, it can be assumed that the information may be published to us after the date of sale.

"CINDERELLA'S COACH"
BY
ELEANOR TREACY

PURCHASED JANUARY, 1950 BY THE
BOSTON SOCIETY OF INDEPENDENT ARTISTS
FOR THE

CARPENTER ART GALLERIES
HANOVER, N. H.

21" x 21"

BORIS MIRSKI



ART GALLERY

ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING

OIL PAINTINGS
RESTORED

166 NEWBURY STREET - BOSTON 16
COMMONWEALTH 6-5894

January 26, 1950

Dear Edith,

I am sure that you must know that it was practically impossible for me to write sooner, and as a matter of fact, it is not too easy for me to do even now with the surging crowds here.

I do hope that both you and Jack were satisfied with the presentation of the show and the reception that Jack received.

The enclosed clippings are self-explanatory. I do hope that Time Magazine will come through with a story, if not this week perhaps next week.

Four pictures were sold here (small ones including Store Front) and I hope that by the end of the show some of the big ones will have sold.

Please let me know what color the weather vane is suppose to be painted and I will have it done immediately.

The Brewster's Shahn is a terrific success and I expect to move it out of the bedroom.

All records of attendance have been broken, but of course that is to be expected. I feel that this is the most eventful show to come here in a long, long time.

I am mailing posters as well as announcements in a separate parcel.

Faithfully,

Boris

January 26, 1950

Mr. Michael E. Proy
363 South Conception Street
El Paso, Texas

Dear Mr. Proy:

Thank you for your letter.

While the work described therein seemed very interesting, we are not in a position at this time, or for that matter, for a good many years to enlarge our current list of artists. We have twenty-five associated with us and it would be impossible to undertake any more under any circumstances.

If at some future time the situation should change, you will hear from me.

Sincerely yours

EGHla

January 26, 1950

Mr. Alvin S. Romansky
Trustee in Charge of Public Relations
703 First National Bank
Houston, Texas

Dear Mr. Romansky:

Much as I would like to be of assistance to you, the field referred to in your letter is out of my territory completely. While years back both Stuart Davis and Charles Sheeler made some fabric designs on cottons, I am sure there are no lengths of the material available at the present time. Paintings by O'Keeffe and Stuart Davis were used for scarf more recently - last year - but they were both printed on silk. The only suggestion I can make is that you use paintings from our American Folk Art Gallery in which the women or children portrayed are dressed in cotton. It would make an interesting and amusing background for a show.

In my estimation the best cotton fabric designed is Edward Bragaline of 509 Madison Avenue, but as far as I know he does not make fabrics for dresses, but specializes in the upholstery and drapery field entirely. I have been trying to get in touch with him since your letter arrived, but have been unsuccessful. I shall try tomorrow to ascertain whether he has any good leads which will be of help to you.

Frankly, I am a little bit disturbed by the turn of events in connection with several of the museums in the country which are now placing more and more accent on applied arts in the way of fabrics, china, furniture and useful objects, and are departing to a greater or lesser degree from the original fine arts program. With the tremendous public interest in creative paintings and sculpture, it seems unfortunate that this is the case, but I have been noticing it in the various announcements. Because we have twenty-five living American artists as our responsibility, I feel this keenly and may be exaggerating the issue, but there it is.

I am sorry to have diverted, and shall write you as soon as I have contacted Mr. Bragaline.

Sincerely yours

EGHla

stedelijk museum

gemeente musea, amsterdam
pauze potterstraat 13
telefoon 28284
no. S.M. 237
bijlage 3

January 26th 1950

Mrs. Edith Halpert,
c/o Downtown Galleries,
32, East 51 Street,
New York.

Dear Mrs. Halpert,

I herewith enclose copy of my to-day's letter to Mr. Vandenberg, contents of which are, I think, self-explanatory, together with copies of the list of works of art we asked for and the paintings promised so far. I sincerely hope you will be able to find the additional paintings I should like to have.

Thanking you for all the trouble you are taking in this matter, which indeed I appreciate very much, I am, dear Mrs. Halpert,

Sincerely yours,

S. M. Sandberg

Director of the Municipal Museum,
"S. Sandberg

mw

YALE UNIVERSITY ART GALLERY

NEW HAVEN • CONNECTICUT

January 26, 1950

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

My dear Miss Halpert:

I am hereby confirming arrangements in regard to your generous loan for our exhibition, "35 American Painters of Today" which will open February 22 and close March 12. It is our understanding that you will make available to us for this exhibition the following pictures:

64 Morris, G.L.K., Unequal Forces 400.
Davis, 18 Ultramarine 1800.
Spencer, 29 Ventilators 200.
O'Keeffe, 83 Pelvis Side--Red with Blue 6000.

(Since talking with you we have decided not to request the loan of the Marin).

On February 15 the firm of Bulworth & Son will pick up the pictures and deliver to their warehouse where the new layer firm of Coker & Powell will collect for immediate delivery here. I am assuming that the O'Keeffe painting will have been returned to you from the Whitney exhibition by that date unless I hear from you to the contrary.

For the purposes of our records and insurance, I would appreciate completion of the enclosed forms and photographs if already in stock, at your earliest convenience. As I have previously indicated, we are planning to take out All-Risk Fine Arts insurance during transit to and from New York. Our usual guard staff will be augmented to insure added protection during the exhibition.

With repeated thanks to you for your cooperation and interest,

Sincerely,

Lamont Moore

Lamont Moore
Associate Director

LM:bvr
enclosures

January 27, 1960

Mr. George D. Culler, Director
Akron Art Institute
69 East Market Street
Akron, Ohio

Dear Mr. Culler:

In reading the Art Digest, I came across the report on the Akron Art Institute and specifically your statement. I cannot resist the temptation to write you about the latter. I was delighted with your statement "The new cult of the useful object as a thing in itself will be avoided equally with other, more traditional stereotypes." All I can say is that I am delighted with your attitude and hope that your pattern will be picked up rather than the alternate one, which is gradually sweeping the country. The integration of fine arts and applied, industrial or decorative arts is a wonderful idea, but I am old fashioned enough to believe that they are not synonymous, and should be classified in two categories with the accent on the creative one.

Sincerely yours

EGH1a

FOUNDED 1909
INCORPORATED 1916

THE AMERICAN FEDERATION OF ARTS

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James Thrall Soby

Eloise Spaeth

Emuls Hall Tremaine

Hudson D. Walker

NATIONAL HEADQUARTERS 1262 NEW HAMPSHIRE AVENUE, N. W., WASHINGTON 6, D. C. • NATIONAL 8178

January 27, 1950

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It has recently been called to my attention by Mr. Sidney Berkowitz, who is Chairman of the Advertising and Promotion Committee of the American Federation of Arts, that we are not securing gallery advertising in the MAGAZINE of ART from many of the art dealers for two reasons:

- (1) The dealers and agencies feel that the lack of editorial coverage at exhibitions detracts from the MAGAZINE of ART as an advertising medium.
- (2) Their agencies are disposed to use space in art news magazines with larger circulations.

It is my belief that the MAGAZINE of ART has a readership with greater purchasing potential value and with more influence than the average art magazine. This one fact alone; that the magazine goes to the full membership of the Federation, as well as the full membership of the Cincinnati Art Museum, the Walker Art Center and the San Francisco Museum, in addition to regular subscribers, which includes virtually every museum director in America, offers many advantages in reaching a wealthy and influential readership, who appreciate the high standards of editorial content offered in the MAGAZINE of ART. Many dealers are sympathetic with our effort to maintain the highest editorial standard and wish to assist. However, they are dependent upon the advice and collaboration of their

40 Years of Active Service to Art in America

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advertising agencies for carrying forward a successful advertising program and it has been difficult for the advertising committee to convince some of the gallery dealers to favor the **MAGAZINE of ART** for reasons above stated.

I am enclosing a brochure published for the occasion of the fortieth anniversary of the American Federation of Arts, outlining the activities of the organization. Since the publication of this brochure, the American Federation of Arts has undertaken another service in the form of an Industrial Advisory Committee. The present members of the committee are:

Richard S. Bach	- Dean of Education and Extension Metropolitan Museum, New York City
Leslie Cheek, Jr.	- Director, Virginia Museum of Fine Art
Stanley Marcus	- Pres., Neman Marcus Stores, Dallas, Texas
George Nelson	- Designer, New York City
Alfred Auerbach	- Pres., Alfred Auerbach Associates, N.Y.C.
Georges F. Doriot	- Am. Research & Development Corp., Boston Prof. of Mfg., Mass. Institute of Technology
Daniel Defenbacher	- Co-Chairman - Industrial Advisory Committee Director, Walker Art Center, Minneapolis, Minn.
Emily Hall Tremain	- Chairman - Industrial Advisory Committee Director, Department of Design The Miller Company, Meriden, Connecticut

I am sure you will agree that the American Federation of Arts is developing an interest in the fine arts on a national basis, and this cannot help but react most favorably to your business and, therefore, should be given your attention, encouragement and support.

I also feel that every gallery dealer should keep himself appraised of, and take an active interest in the work of the Federation, so I am also asking you at this time, if you are not already a member, that you will become a member of the American Federation of Arts.

This membership offers many privileges:

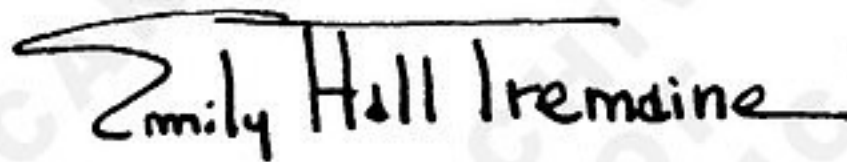
- (1) Annual subscription to the **MAGAZINE of ART**.
- (2) **AFA Art Magazine** Coupon Folder entitling you to Members' rates to other magazines.
- (3) **AFA Membership Card** entitling you to free admission to all museums.
- (4) Savings to 25% on art books ordered through **AFA**.
- (5) Similar discount on color reproductions ordered through **AFA**.

- (6) Special rate of \$4.50 for gift subscriptions to the MAGAZINE of ART.
- (7) Discounts on all AFA publications.
- (8) Free Advisory services. Package Library and Study Outlines.

I have enclosed a membership card. I hope after reading this you will want to join and will fill out the card and return it to me.

Thank you for your interest.

Believe me, most sincerely yours,



EMILY HALL TREMAINE

/bg

Enc.

January 27, 1950

Mr. George W. Gunther, Director
Springfield Art Association
Edwards Place
Springfield, Illinois

Dear Mr. Gunther:

Thank you for your letter.

We shall indeed be glad to cooperate with you in arranging a one man show of paintings by any of our artists whose works are available in large quantity at one time. Jack Levine is quite out of the question because for his current show in Boston most of the pictures had to be borrowed from private collectors and museums. There were very few pictures for sale, and I understand about half of them have already been disposed of in the exhibition.

However, the following artists may have enough paintings for a one man show without requiring too many loans. They are

Raymond Breinin
Bernard Karfiol
Mitchell Siporin
Karl Zerbe

David Fredenthal
George L. K. Morris
Reuben Tam
William Zorach

You see that you have quite a selection, representing a cross section of the various trends in American art.

We cannot arrange any circuit as the pictures of any of these men cannot be spared for too long a period, but as I mentioned before, we shall be glad to send you such a show for Springfield exclusively. Our arrangements simply call for payment of packing, transportation and insurance charges both ways, and in lieu of an exhibition fee, we request a sales guarantee of one picture irrespective of size, thus the guarantee may be covered with a small purchase of \$200, or if

Mr. Gunther continued

1962, 8, 10, 10:30

the institution has the funds and wants a larger picture, a larger sum may be expended.

If you will let me know whether the arrangement is agreeable, and which artists you have preference for, giving the approximate dates and number of paintings, we shall continue the negotiation.

Sincerely yours

EGH1a



THE UNIVERSITY OF OKLAHOMA
NORMAN · OKLAHOMA

27 January 1950

The Down Town Galleries,
32 East 51st Street,
NEW YORK, N. Y.

Gentlemen:

I have today received your folder announcing your exhibition, "Creative Art in Commerce". It looks like a most interesting exhibit. Would there be any possibility that we could secure this show for our galleries for three weeks some time during the season September 1950 to June 1951. I believe it is exactly the sort of show that would be most beneficial for our students, and would furthermore, be of great interest to the whole community.

We are also interested in your American Folk Art. I know that in the past, it has been possible to persuade you to send some of these interesting exhibits on the road, and I hope that you will continue doing so.

Sincerely,

A handwritten signature in cursive script, reading "O. B. Jacobson".

O. B. Jacobson,
Director, Museum of Art

OBJ:FMD

FRANK PERLS GALLERY

28 January 1950

Dear Mrs. Halpert :

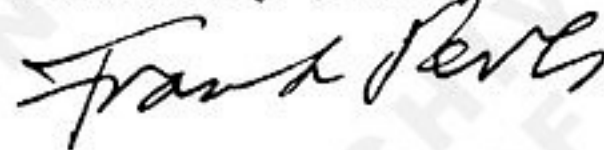
the waves of excitement have receded and business is beginning to raise it's pretty head. I believe that I have sold your Harnett painting and shall get a definite answer as soon as Frankenstein's letter about it arrives. So that is good.

Arthur Millier and Kenneth Ross both reproduced pictures from the Downtown as the enclosed clippings show. Arthur went a bit over board about the new place and I hope you'll like it.

Should there be a good Ben Shahn picture available for February 25 I would appreciate it for my next show. Maybe you can talk to him. Sales for your contemporaries will come, I promise you. This was only the first week and I made seven sales (including the Harnett).

The crowds are coming in so I am closing this letter with my best regards and thanks.

Sincerely yours,



FRP : hs

JAMES REID PARKER
47 CENTER STREET
NANTUCKET, MASSACHUSETTS

January 29, 1950.

Miss Edith Halpert
The Downtown Gallery
41 East 51 Street
New York City.

Dear Miss Halpert:

As an executor of the Estate of the late Helen E. Hokinson and as a trustee of a trust left by her, I am writing to inquire as to whether the Downtown Gallery would be interested in undertaking, during 1950, a showing of Miss Hokinson's drawings and, if so, whether the Gallery would accept a 33 1/3 % commission and would handle the expenses of the show.

There are perhaps two thousand drawings which, under the laws of Connecticut, her legal residence, must be regarded as tangible assets. (The number of drawings sold or given away during her lifetime is relatively small; the number she destroyed is small also; the bulk of her work remains.) In February I shall make a full list of the drawings, which are now held in a bank vault in Connecticut, for the purpose of assembling a new collection of her drawings for Dutton. Fall publication is planned, and possibly it would be prudent to plan a showing that would coincide with the publication of this book.

Drawings from The New Yorker, even Miss Hokinson's, do not as a rule fetch much more than fifty dollars, as I presume you know, but a posthumous disposition such as the trustees of her Estate must make could conceivably arouse very great public interest. Miss Hokinson's admirers of course include people of considerable wealth; they also, and perhaps more significantly, include a great number of people who do not ordinarily collect to any extent, but who would be very interested indeed in purchasing at least one of her drawings.

May I hear from you about this before February 7, when I shall be leaving Nantucket?

Sincerely yours,

James Reid Parker
James Reid Parker



ENCYCLOPÆDIA BRITANNICA

20 NORTH WACKER DRIVE • CHICAGO 6, ILLINOIS

January 30, 1950

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I am forwarding your letter to Dale O'Brien to Senator William Benton.
Mr. O'Brien is no longer with Britannica.

I do not know what his reaction will be to your suggestions regarding
the Pippin and Kuniyoshi, but I am sure you will hear directly from
him or from someone whom he designates.

Cordially,

James Colvin

James Colvin
Director, Public Relations

JC/gb

now this
- - - - -
can check list
3829 for picture,
has been here some 10
days. But no pictures
are they over due?

1-31-50

ALBERT J. EDWARDS
CENTRAL BUILDING
OKLAHOMA CITY 2, OKLAHOMA

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AIR MAIL-POSTAL CARD

The Durr Turner Gallery
32 E 5th St
New York City
New York

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

January 31, 1950.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

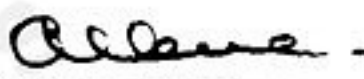
I can't tell you how delighted we are with our colour photograph of the work of 53 LIVING AMERICAN ARTISTS in which appear the following paintings you loaned to us.

"Salt Shaker"	by Stuart Davis
"Wall Painting"	by George L. K. Morris
"Homage to Boston"	by Jack Levine
"Pelvis With Pedernal"	by Georgia O'Keeffe
"Erie Underpass"	by Nils Spencer
"Manchester"	by Charles Sheeler
"How Was I"	by Yasuo Kuniyoshi
"Lamb Shank"	by William Brice

Vogue is sending you, under separate cover, a copy of the February 1st issue, as well as a mounted colour reproduction of the photograph by Herbert Matter.

We are indeed most grateful to you for the part you played in making this complicated photograph possible, and we hope you agree that the result is a memorable document.

As ever,


Allene Talmey
Feature Editor

AMERICAN ARTISTS GROUP

I N C O R P O R A T E D

★ ONE HUNDRED AND SIX SEVENTH AVENUE • NEW YORK 11, N. Y. ★

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1950

Dear Miss Halpert:

Have you read Emily Genauer's "It Doesn't Have to be a Masterpiece" in the February issue of HOUSE BEAUTIFUL? In my opinion this article can do much to help establish a sound relationship between intelligent Americans and our living artists.

HOUSE BEAUTIFUL ought to be encouraged. On Page fifty-four, editorially, the magazine tries to justify articles such as Genauer's by saying:

"We believe that a home is more than a well-decorated showplace, and that a magazine devoted to the home must do more than discuss the right colors for your dining room and proper use of draperies for your living room. In previous issues we have suggested that you consider your home not your castle - that is too formal - but the resort of your friends, your private university, your fireside club, your family concert hall..." I wish they would have added-- your private museum.

The best way to let HOUSE BEAUTIFUL know that it is not only right, but performing a real public service, is to write to the editor and say so. Please do it yourself and get as many of your friends to do so also.

Sincerely,

Samuel Teller

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

27.94

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

February 1, 1950

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

Your letter of January 30 to Mr. Saint-Gaudens has been referred to me for an answer, as Mr. Saint-Gaudens is now on his way east.

Thanks for the tip about Mr. A. L. Simmons. I am writing him by this mail requesting the loan of the "Abandoned Powerhouse" by Julian Levi. I thought the painting was at the Downtown Gallery and also the preliminary studies. I didn't write Julian Levi because I thought it was all in your hands. I sent you the form on January 27 and I hope you will return it very shortly as the collection date is February 8. I will also send a form for the painting to Mr. A. L. Simmons just to be sure that we get all the information we should have. I am not certain as to whether or not we are going to publish a catalogue, but, if we do, we will certainly credit Mr. and Mrs. Simmons as the owners of the painting if they wish it. Their names will be put on the label in the gallery.

If the preliminary studies are still in the hands of Julian Levi, please let me know immediately so that we may notify him of the collection date.

Faithfully yours,



John O'Connor, Jr.
Associate Director

JO'C LR

PORTLAND ART MUSEUM

WEST PARK AND MADISON PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

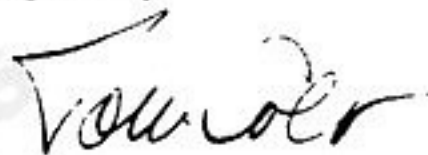
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

The American show for Germany has suddenly crystallized - at this late date. The duration of the loan was also made more difficult. However, the interest of the U. S. High Commissioner of Germany in a cultural reorientation of the German people, and his plans for the show, in turn make the "cheese more binding", so I will do what I can and I appreciate your help.

I will try to borrow as many works as I can without burdening you. Thanks for sending me the lists. I'll report directly, and I enclose data sheets on the exhibition.

Regards,



Thomas C. Colt, Jr.
Director

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

1 February, 1950

TCC: jr
Enclosure

AMERICAN EXHIBITION FOR GERMANY

At the request of Dr. H. F. Peters, Head of the American Institute at the University of Munich, the Portland Art Association drafted plans in December for an exhibition of Contemporary American Paintings to be shown at the Inauguration of the Institute in May. It was proposed that the exhibition be assembled to be shown in Portland beginning March 24th, prior to shipment to Germany, to permit the preparation of interpretative material. The draft of the exhibition was submitted in turn to Dr. Peters and to the Office of the United States High Commissioner for Germany.

At the end of January, letters were received from the Office of the High Commissioner approving the exhibition and asking that it be shown in three other German centers as a part of the Commissioner's plan for reorientation of the German people. Assurances were given of the availability of necessary funds. The State Department was asked to enter into the necessary contracts. The State Department welcomed the initiative of the Association, gave assurance of every assistance, and asked for an estimated cost of operations such as crating, insurance, and shipment to and from Germany other than those the Museum would bear in assembling the show.

On February 17, with the exhibition in progress, the Association was advised by the State Department that public funds could not be used for the exhibition and that no other funds existed for the purpose. The Association has of necessity cancelled the exhibition.

TWENTY AMERICAN PAINTERS OF TODAY

Proposed exhibition for the American Institute, Munich

1. Each painter to be represented by five works, = 100 paintings.
2. Painters selected on the basis of the quality and impact of their work in decade 1940-1950; to be citizens and working for long in the United States; to indicate range of contemporary American painting.
3. Works to be assembled and exhibited at Portland, Oregon, Art Museum for one month beginning 24 March, 1950; thence to be shipped to the American Institute, University of Munich, for exhibition beginning in late May.
4. Costs of assembly and exhibition in Portland to be borne by Portland Art Museum; thereafter all costs to be assumed by American Institute, Munich.
5. The painters selected:

1. Joseph Albers	Born Bottrop, Germany,	1888
2. Eugene Berman	Born St. Petersburg, Russia,	1879
✓ 3. Stuart Davis	Born Philadelphia, Pa.,	1894
4. Licnel Feininger	Born New York, N.Y.,	1871
5. Philip Guston	Born Montreal, Canada,	1912
6. Edward Hopper	Born Nyack, N.Y.,	1882
7. Karl Knaths	Born Wisconsin,	1891
✓ 8. Yasuo Kuniyoshi	Born Okayama, Japan,	1893
9. Rico Lebrun	Born Naples, Italy	1900
✓ 10. Jack Levine	Born Boston, Mass.,	1915
✓ 11. John Marin	Born Rutherford, N. J.,	1872
12. Loren MacIver	Born New York, N.Y.,	1909
13. Jackson Pollock	Born Cody, Wyoming,	1912
14. Henry Varnum Poor	Born Chapman, Kansas,	1888
15. Clayton S. Price	Born Iowa,	1874
✓ 16. Ben Shahn	Born Kovno, Russia,	1898
✓ 17. Charles Sheeler	Born Philadelphia, Pa.,	1883
18. Mark Tobey	Born Centerville, Wis.,	1890
19. Franklin Watkins	Born New York, N. Y.,	1894
20. Max Weber	Born Bialystok, Russia,	1881
6. In preparing the above list, final responsibility for which is mine, I wish to acknowledge the generous cooperation of the following in discussing the problem with me:

Mr. Andrew Ritchie, Director of Paintings and Sculpture of the Museum of Modern Art; Mr. Herman More, Director of the Whitney Museum of American Art; and Mr. Peyton Boswell, Editor of the Art Digest; and others. It is recognized that others with equal judgment would present entirely different lists.

THOMAS C. COLT, JR., Director
Portland Art Museum

30 January, 1950

February 1, 1950

Mr. Serge Stella
c/o Mrs. Joseph Stella
33-15 Crescent Street
Astoria, Long Island

Dear Mr. Stella:

For about a week I have been trying to locate you with the idea of making arrangements for the purchase of a painting. We telephoned you at Great Neck 2-6240 and on being unsuccessful sent you a wire to 1 Cutter Mill Road, Great Neck. Thus far we have had no word from you.

As the possibilities of a sale are quite strong and the time element limited, I am taking this chance of reaching you via your mother. Would you please communicate with me at once.

Sincerely yours

EGHla

February 2, 1950

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

I am sorry not to have answered your letter sooner, but I had hoped to locate a copy of the photograph you asked for. Unfortunately the original negative is in Washington and Crawford is in Louisiana. The time element makes life very difficult in this situation, but we have asked Crawford to get busy on it and will send the photograph if and when it arrives.

Incidentally, I doubt whether I told you how much I enjoyed your book. It is really a brilliant piece of work and I have been recommending it to everyone who wants to know all about art in one easy lesson. Even I can understand the entire development and have a good deal of new material for my daily Doctenting. My hat is off to you.

Are you planning to be in town in the near future? I am so eager to have you see the new Crawford which are on exhibition at the present time and will continue to be on display for two more weeks. They are really very exciting and are a fascinating development which ties in his earlier work to his new progression.

Also, have you seen the Jack Levine exhibition at Mirski's. It was so well arranged there and the pictures look so handsome that I hope you will have an opportunity to see the large collection which includes a number of his most recent pictures being shown for the first time.

Do come to New York soon. My best regards.

Sincerely yours

EGH:la

February 2, 1950

Mr. Joseph Samuel Atha
Kansas City
Missouri

Dear Mr. Atha:

Thank you for your letter and your check. A receipted bill is enclosed.

I cannot tell you how pleased I am with your comments. We are sentimental enough to want our pictures placed in good homes where they are appreciated and enjoyed. Your letter made me feel awfully good.

Enclosed you will find biographical data on Reuben Tam. I am sorry that we have no duplicate clippings, but I shall check with Tam to see whether between us we cannot locate a few for you. Meanwhile, I am enclosing a copy of a letter he sent us just before his exhibition which included work produced from 1947 to 1949 and of course, the painting that you acquired.

It was a wonderful meeting you and I certainly look forward to a visit with you and Mrs. Atha in the near future.

Sincerely yours

EGHla

February 2, 1960

Mr. Boris Mirski
Boris Mirski Art Gallery
166 Newbury Street
Boston 16, Massachusetts

Dear Boris:

Now that you probably have had a breathing spell, you may have time to read a letter.

First I want to tell you how much I enjoyed my visit in Boston. On the way the Jack Levine show looked together with the whole mood of the opening night. It was a wonderful experience to see a product of old New England via Lithuania and the Ascension Islands, make good in his own home town. I am not overlooking the fact however, that it is your enthusiasm that had established him to that degree in Boston. I recognized your fine Disraeli hand in the clippings. What in the world are you doing with Mr. Dame? He is really extraordinary and quite took my breath away. The others are also excellent reviews.

I am glad that you are also succeeding in selling some of the paintings and hope that at least one of the big ones will go too, so that your success will not only be a spiritual one. I realize of course how costly such an exhibition is and do hope that you will find this experiment completely successful. Jack is really quite thrilled about the whole thing and I am sure will be encouraged to do more and better work in the future.

If your weathervane friend remembers the finish he put on some of the previous grasshoppers for MacMahon he will recall that they were coated with paint to simulate verdigris. What I would really like in this case is rather the almost black finish that one finds on most of the weathervanes with the undercoat of gold coming through, so that it really looks a good fake. He can even put some verdigris on in the right places. Incidentally, we do not want the standard as the grasshopper will be used as a piece of sculpture on a flat wooden base.

Let us hear from you. Meanwhile my very best regards.

Sincerely yours

February 2, 1960

Mr. Romana Javitz, Superintendent
Picture Collection
The New York Public Library
Fifth Avenue & 42 Street
New York 16, N. Y.

Dear Mr. Javitz:

Thank you for your letter. I appreciate very much the research you have done and I shall resort to what I should have done in the first place -- writing directly to museums.

How are you coming along with your exhibition plans. Incidentally I talked with Mrs. Ernest O'Malley, sister of Mrs. John D. Rockefeller III, and of Mrs. Marquand (she does not share the latter's political opinions). She was very excited about your plans and I think can be helpful to you in one way or another. I would suggest that you communicate with her at the home of her mother Mrs. Elon Hooker at 115 East 67 Street. She is married to an Irish writer and lives in Ireland, but is here for quite a lengthy stay.

Sincerely yours

DGHla

February 2, 1950

Mr. Frank Perls
Frank Perls Gallery
350 North Camden Drive
Beverly Hills, California

Dear Mr. Perls:

Congratulations. It all sounds so exciting that I wish I had not made my California trip so recently, or I would hop a plane and see your new gallery and witness some of the activities, specially to see the show which certainly sounds wonderful. Of course we were very pleased to see two D.G. pictures reproduced. Good for the California critics! If and when Ben Shahn delivers another picture we will try to send it out to you. Would you object to one that is sold for your show so that he can be represented? When I read the Life article about Utrillo I was burning up with envy. Can you imagine if Ben's production were even ten percent of Utrillo's we would all have pictures for exhibition and for sale.

I am very pleased about the Harnett and hope that you will continue at the rate of seven sales per week.

My best regards.

Sincerely yours

EGHla

February 3, 1960

Mr. Dwight Kirsch, Director
University Art Gallery
University of Nebraska
Lincoln, Nebraska

Dear Mr. Kirsch:

I have double checked and found that you are obtaining all the pictures you asked for. We have written to Frank Perls in Hollywood to ship to you the O'Keeffe "White Barns" which we had loaned to him for his opening exhibition and which incidentally was reproduced as one of the features in his show. This painting was sent to him originally when it was not on your list, but since your show does not open until March 5th, he will air express it to you the latter part of February or earlier, to make sure that it reaches you before opening -- at least a week ahead. I hope this will be satisfactory. If not, please let us know and I shall make other arrangements to fit in with your program.

There is one other complication that I shall write to you about frankly. Both Sam Levinson and Bob Hale are very excited about the Miles Spencer at the Whitney exhibition. This is "Erie Underpass" which you selected for Nebraska. At this point of the game I hate to seem uncooperative with the Metropolitan after the many years we had to wait for the situation to change to the present status. Would you mind very much if we sent it to the Metropolitan for consideration? The meeting is to be held on February 15th and the picture would be sent to you immediately after, whether or not the purchase is made. Frankly, I doubt whether it will be, since the Metropolitan does own an important Spencer. Unless you feel strongly to the contrary I should very much like to send it up to the Metropolitan as a gesture.

I hope you will write me and let me know exactly how you feel, as my first affection is, without any reservation, the Nebraska Art Institute and Dwight Kirsch specifically.

My very best regards.

Sincerely yours

EGHla

MRS J WATSON WEBB
740 PARK AVENUE
NEW YORK 21 NEW YORK

February 3, 1950.

Dear Mrs. Halpert:

Enclosed please find check for \$400.
in payment of the balance due on your state-
ment of May 31, 1949 for the two figureheads
"Columbia " and "Pilgrim."

We are happy to say that Mrs. Webb is
doing nicely. She is still confined to her
bed and we have felt that she was not strong
enough yet to show her the pictures, etc.
that you so kindly sent up. We do hope this
delay has not inconvenienced you.

Sincerely yours,

Elsie M. Schoonover
Elsie M. Schoonover
Secretary to Mrs. J.W. Webb

WESTERN RESERVE UNIVERSITY
CLEVELAND 6, OHIO

DEPARTMENT OF HISTORY
ADELBERT COLLEGE

February 3, 1950

The Manager,
Downtown Gallery,
32 E. 51st St.,
New York City, N.Y.

Dear Sir :

I should like to include a picture of "At the Loom" (by an unknown Pennsylvania German artist) in a school book that I am writing. May I have a glossy print of this painting and your permission to print ? If the charge exceeds the price of the print and includes copyright charges, please let me know before sending it along.

Your cooperation would be deeply appreciated.

Sincerely yours,

Harvey Wish
Harvey Wish

A.S.

This is not a very business-like letter. Move Monday. Best F.P.

F R A N K P E R L S G A L L E R Y

2/4/50

Dear Mrs. Halpern,

I am glad to tell you
that I sold a painting
by Brice for \$390.-
"Halone Shells"

Sincerely

Frank Bill Perls Brice

We are cracking the west
coast market.

This was an old picture, dated 1947.

F.P.

UNIVERSITY OF MICHIGAN • MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR

JEAN PAUL SLUSSER, DIRECTOR

February 6, 1950

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

We'd like to have sent out to us on approval the big Shahn drawing you showed me, but not the small one.

I'd really like to see the Shahn little boy in white, at \$600, but hate to have you send it until the couple of holes in the paint are mended. Do you think you could ask Shahn to touch these up, and then let us have a look at it?

This probably means extra boxing costs for us, and our budget is in such a low state that we have to think of every extra penny. Haven't you boxes on the premises that will fit these pictures, so we don't have to pay costs a' la Budworth? We'd like to make a decision on the drawing soon, but there isn't any immediate hurry on the painting.

With kind regards,

Always sincerely,

Jean Paul Slusser

Jean Paul Slusser

JPS/md



Student Center

WASHINGTON UNIVERSITY

SAINT LOUIS 5 MISSOURI

February 6, 1950

Mr. Charles Allan
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mr. Alan:

Thank you for your kind letter and the information I requested.

Mr. Paul Burlin, who I understand is one of your group, is now teaching at Washington University. We had a long talk yesterday, and he has advised me to call upon you once more. He feels that the show will not be complete without a painting by Louis Guglielmi or one by Stuart Davis.

Would it be possible to borrow a painting by each for our show? If it is possible, please be kind enough to fill out the enclosed blanks for me and return them at your earliest convenience. The closing date on our catalogue is February 15th.

Thank you for your continued kindness and cooperation.

Very truly yours,

Armand G. Winfield
Armand G. Winfield,
Chairman, Art Display
Committee.

THE UNIVERSITY OF TEXAS
THE COLLEGE OF FINE ARTS
AUSTIN 12

DEPARTMENT OF ART

February 7, 1950

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

I am doing some research in preparation for a book I am planning to write on the subject of the Monotype Print. I wonder if you would be so kind as to inform me whether or not to your knowledge any of the artists whose work you handle have experimented with this or similar techniques, and if so to what extent they have used it, either as underpainting, or as finished work.

As the technique does not seem to have been very extensively used to date, it may be possible to list names of those artists of note who have done work in the medium and possibly reproduce certain of the more interesting examples, so in the event that photographs of such works may be available I would appreciate knowing about that also.

Thank you kindly for any information you are able to give me on this or the subject of Monotypes in general.

Sincerely,

Henry N. Rasmusen
Henry N. Rasmusen

P.S. Incidentally, my first book, Art Structure, a textbook of creative design, is scheduled for publication this month by McGraw-Hill Co.

*Works by Davis, Kuniyoshi, Marin and Spencer
are reproduced therein.*

GRAND RAPIDS ART GALLERY
230 FULTON STREET, E. -- GRAND RAPIDS, MICHIGAN
OFFICE OF THE DIRECTOR

February 8, 1950

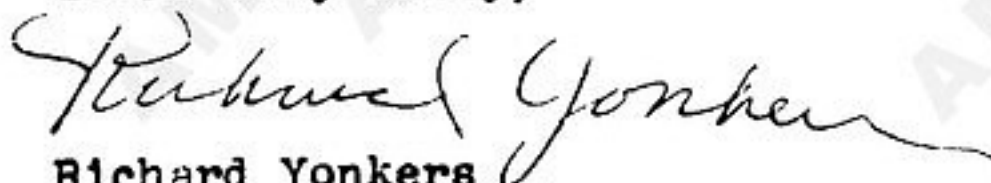
American Folk Art Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

I wish to inquire whether or not you have at the present time a fracture picture, a painting on velvet, or a mourning picture. Our Gallery offers to school children of the city a program of art education including a selection of slide lectures on various art subjects. If we could obtain any of the above types of pictures, this would help in the illustration of some of our talks; we would not need the most important examples of this type of work for our purpose.

Any information regarding the items which you may have along this line will be greatly appreciated.

Yours very truly,


Richard Yonkers
Director

RY/hh

GEORGE BAYLOW •

Pan American Galleries

502 VILLITA STREET • CATHEDRAL - 43551



ART OF THE NATIONS

IN THE HEART OF LA VILLITA

SAN ANTONIO, TEXAS.

Feb. 9, 1950

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CA
Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st St
New York 22, N.Y.

Dear Mr. Alan:

Thank you for letting us have the Ramsey Bennett Show for the month of April. We look forward to presenting it with much interest. We are lucky to have it during April for our Fiesta de San Jacinto falls on the last week of the month and we will have thousands of visitors during that time. We will leave it to you to set the commission at the best percentage you can allow. We normally get $\frac{1}{3}$ here and have an arrangement with a nationally known gallery that gives us a third. If you can't do that please let us know what you will allow us on this show of Mr. Bennetts. The name artists in your enclosed brochure represent a staggering array of talent. We would like to be able to accept your offer of a show now & then, but at present we can not afford it. Possibly, after we develop a larger following. Please visit with us when you come to Texas. Cordially yours, George B Baylous

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK CITY 21, N. Y.

Dear Mrs. Halpert.
My address for two weeks.
Whitaker Club - Livingston Place
South Carolina.
Aug 9th off. Please write.

February 10, 1950

Mr. H. H. H. H.
The American Art
Institute, 51 Street
New York, N. Y.

Dear Sir:

Thank you for the information regarding the artist's death. I am sorry to hear of his passing.

We are sorry to hear of the artist's death. We are sorry to hear of the artist's death.

Very truly,
Sincerely,
Very truly,
Sincerely,

Very truly,
Sincerely,

Very truly,
Sincerely,

Very truly,
Sincerely,

Very truly,
Sincerely,

Very truly,
Sincerely,

Very truly,
Sincerely,

TELEPHONE 7-3541
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511 TERMINAL BUILDING
OKLAHOMA CITY 2,
OKLAHOMA

February 11, 1950

Downtown Gallery, Inc.
32 East 51 Street,
New York, N. Y.

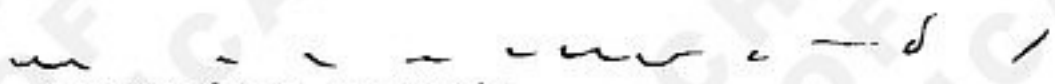
Dear Sir:

Find enclosed your receipt No. 3829 for the pictures
listed there upon.

The pictures have come in and I have unpacked them,
and they are all in good shape. I will let you know in a
few days.

Off hand, I like of course, the big John Marin much
the best. I wonder how much a smaller picture of that sort
between the Sunset sketches, and the large size costs.

Yours very truly,


Archibald C. Edwards,

ACE/r1
Encl.

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The Bella Vista, 9341 Collins, Surfside, Fla.
THIS SPACE FOR WRITING MESSAGES

Dear Edith,
Greetings from Florida.
We have a lovely
little apartment right
on the ocean for the
month of February -
the weather has been
perfect. Do hope your
little employee trouble
has been cleared up.
Trust this finds you
feeling fine. We both join
in best wishes to you and the
Downtown Gang. - Edith Lowenthal

BEACH
SEP 11 '50
8-11
550

POST CARD



Mrs. Edith Halpert
32 E. 51 St.
N.Y.C.
N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



John H. Haaberg, Jr.
1031 McGilvra Boulevard
Seattle 2, Washington

The Downtown Gallery, Inc
32 East 51st Street
New York, N. Y.

February 12, 1950

Enclosed is my check for \$2000 To reduce my balance
of \$6000 to \$4000. This sum will be forthcoming in
the next 6 or 7 months.

To Mrs. Halpert:

We have not yet gone ahead with plans for
our little "Friends of Contemporary America" yet as
there has been an injection of new blood at the
Seattle Art Museum which may lead to the results
we want. However, there is much sympathy with
the idea, and another six months will tell the story.
Mrs. Haaberg joins me in sending you our very best.
Please let us know well in advance when (and if) you
schedule exhibitions of Marm or Stamos.

Sincerely yours,

John H. Haaberg, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 13, 1950

Mr. Edgar C. Schenck, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Schenck:

I am so embarrassed about something that happened a few days ago that I decided to write to you. Perhaps you have already heard how I had my wrist slapped.

Early in the week a couple dropped in and when I stuck my head out of the show room where I was occupied, some one asked to see the four paintings that you selected for the Albright Gallery. At the moment I was alone and was showing paintings to a client with whom I had an appointment, and who in turn had an engagement with just about ten minutes to spare in between. I explained this situation and asked whether your friends would wait, for about five minutes when I could gracefully tear myself away from the client. Within just that number of minutes I went downstairs and they had already disappeared.

I feel very badly about this as I did not think that I appeared discourteous in any way, but evidently that was the assumption. You can understand how impossible it is for me to just drop a client with whom I am working and attend to another request for which I had not been prepared.

I am writing you all this as an explanation, if for some reason I gave them the wrong impression and hope that you will extend my apologies to these people.

Meanwhile, I am listing below the pictures that you selected and will await word from you about the approximate time they are to be shipped.

Jack Levine	Homage to Boston	\$1800.
Reuben Tam	Northern Terrain	500.
William Brice	Chalk Hill	525.
Arthur Dove	Plate Surfaces	1800.

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October 11, 1960

Mr. Schenck continued

Unfortunately I do not recall the name of the very charming young woman whom I know I have met, or I would have written to her directly. If you think I should, please let me have the information.

It was so nice seeing you and I wish your visits were more frequent.

My very best regards.

Sincerely yours

EGH1a

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February 13, 1950

Mr. Richard Yonkers, Director
Grand Rapids Art Gallery
230 Fulton Street, E
Grand Rapids, Michigan

Dear Mr. Yonkers:

We shall indeed be glad to cooperate with you
in the art program mentioned in your letter.

Since we have a very comprehensive collection,
including the subject matter that you are
particularly interested in, we can very readily
send you one example of each of the three. That
is, a fractur, a painting on velvet (probably
a still life), and a mourning picture in water-
color. Giving you three separate media and
subject matter.

If you will let me know when this material is
needed, I shall send you further particulars
as to size and insurance valuation.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale

BASIC ARTS INCORPORATED

2231 Broadway, New York 23, N.Y.

TRafalgar 3-0360

February 13, 1950

Mrs. Edith Halpert, Director
Downtown Galleries
32 East 51st Street
New York 17, N.Y.

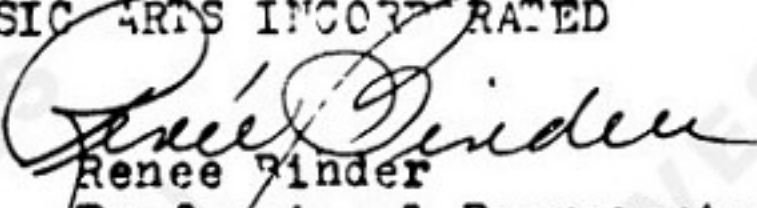
Dear Mrs. Halpert:

We would greatly appreciate a statement from you on the importance and value of a book we are now placing for publication, "AMERICAN ART COLLECTORS" by Florence Lewison, with whose work you are acquainted through her articles on collectors in DESIGN Magazine.

As we plan to use part or the whole of your statement as a blurb for the book, we would like your most enthusiastic support.

Thanking you for your kind cooperation.

Sincerely yours,
BASIC ARTS INCORPORATED


Renee Binder
Professional Representation

RB/jjs

February 13, 1950

Mrs. Eleanor Traacy Hodgins
334 Illehaw Drive
Sarasota, Florida

Dear Mrs. Hodgins

It is always very nice to hear from you.

Indeed I was pleased to learn that your painting was sold and will be in such a favorable collection. It was very nice to get the photograph, but I always miss the color in these black and whites.

It must be great fun, in spite of the fact that you say it is difficult to make the adjustment -- to paint in a new medium. From what I have heard from artists over a period of many years, a new medium is always a new stimulation. Here's good luck.

Sincerely yours

EGH:la

February 13, 1950

Mr. James Reid Parker
47 Center Street
Nantucket, Massachusetts

Dear Mr. Parker:

I cannot tell you how sorry I am to have delayed my reply to your letter of January 29th. I have been out of town and on my return, I was so overwhelmed with work that I did not get a chance to attend to my correspondence.

We have checked through our schedule carefully and find that there is no way of switching any exhibition previously arranged for, and thus it would not be possible to undertake a show of Helen Hokinson's work. I have always been a great admirer of hers and in addition, I am a Connecticut resident, adding a sentimental touch to the idea.

If it were at all possible to do something like this during the early part of September, when we have no show planned, we might consider the Hokinson exhibition, but as I mentioned before, our schedule is arranged for long ahead, particularly for what we consider the most active and important month starting with the first October and into the middle of December.

Since there is so much time ahead, perhaps when you are in New York you could drop in and we could discuss this further -- unless you make other arrangements.

Sincerely yours

EGHla

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February 13, 1950

Mr. Jean Paul Slusser, Director
Museum of Art
University of Michigan
Ann Arbor, Michigan

Dear Mr. Slusser:

Thank you for your letter.

We sent the drawing by Ben Shahn to you immediately upon receipt of this letter. The painting had to be returned to Shahn's studio and we hope to have it in perfect condition. Incidentally, Ben is very pleased with your interest in the painting of the "Boy" as he too thinks that it is a very important example of the period. I hope both of the pictures are sufficiently liked to remain in Ann Arbor.

As we too have no budget for crating charges, we arranged to have the boxes made right here in the gallery at no cost to you. None of us make money in the art world, but we do have fun.

It was very nice seeing you and I hope that you will come in again when you are in New York.

Sincerely yours

EGHla

February 13, 1960

Mrs. J. Watson Webb
Okeetee Club
Switzerland, South Carolina

Dear Mrs. Webb:

I was so delighted to hear from you and to learn that you came through with such flying colors. I hope you plan to take it easy in South Carolina and concentrate on rest. However, since you asked me to send you the details, I am doing so.

You will find the enclosed letter and reply self-explanatory. Perhaps you can whittle the Ames out of Mrs. Blair more effectively than I can.

We had the Menonite carving photographed and I believe there are two other prints missing in the portfolio I sent you. The price list, referring to the photographs by number is attached to this letter. As I mentioned to you before, I have whittled the figures down considerably as I feel so very strongly about the idea of having the cream of the sculpture concentrated in one group and yours in particular.

Within the next few days I shall get at the earlier acquisitions to locate photographs and data which will be useful to you.

Meanwhile, just take care of yourself. I look forward to seeing you hale and hearty when you get back.

Sincerely yours

EGHla

14 February 1950

Mr. Ralph Winkler, Head
Department of Art
Louisiana State University
Baton Rouge, Louisiana

Dear Ralph:

Re Ralston Crawford's show: Would you write Mr. Charles Friedman, 37 Brewster Terrace, New Rochelle, N. Y. requesting the loan of his painting? It is our policy not to become involved when institutions wish to borrow paintings - it saves so much complication later on. Would you also write Budworth ordering them to collect the paintings? As LSU is paying the bill, it is really better if the order comes from there, otherwise we are held responsible.

Too bad you were not able to see Rally's show here which is really magnificent.

Lawrence sends his very best. And so do I.

Sincerely yours,

Charles Alan
Associate Director

John J. Ackermann
240 Central Park South
New York 19, New York

Telephone: Circle 7-7560

February 15, 1950

Mrs. Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

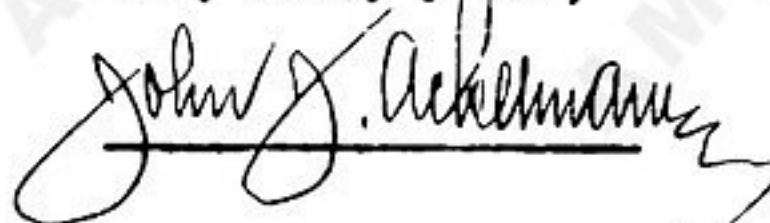
Dear Mrs. Halpert:

As an artist, painting figures and landscapes, I held a One-Man-Show, at the Montross Gallery, 785 Fifth Avenue, New York City, from February 18, to March 2, 1935. Ever since, I have been working on various new problems and at present, I possess about 80 completed canvases, ranging in size from 90x70" to 20x16", all of which are ready and suitable for exhibition.

Because, I believe that you will be interested in getting acquainted with my work, I assure you that I would be glad to bring some samples of my work to your gallery for a viewing. However, the selection of just those few paintings out of about 80, which should make a sufficient presentation of my creations during a period of twenty five years, would be just as impossible as it would be difficult for me to transport some of the larger canvases. May I not therefore ask you kindly to send one of your connoisseurs to my studio at your convenience for the viewing of my paintings.

Looking forward to your favorable reply, I am

Very truly yours,



John J. Ackermann

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY

BUFFALO 12, NEW YORK
22

OFFICE OF THE DIRECTOR

February 16, 1950

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

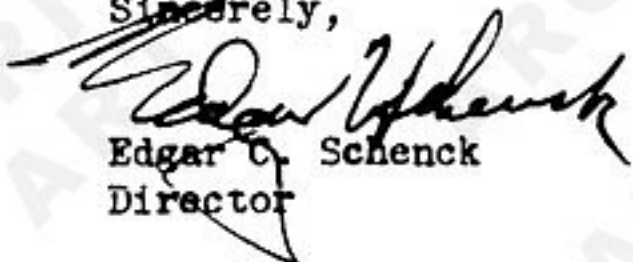
Dear Mrs. Halpert:

Think nothing of the incident. I think the people were Mr. and Mrs. Knox, but they have said nothing about it so I am sure you did not appear discourteous. Mr. Knox just mentioned that you were busy.

Thanks for listing the pictures we selected. The reason I have not made a formal request for them is that I have been waiting to turn this over to Joe Kelleher, who is to be our new Curator of Collections here, but he is held up in Princeton waiting for the roads to clear. I will let you know very shortly about them and send forms asking for certain material for the catalogue.

Best regards to you and Charles Allen,

Sincerely,


Edgar C. Schenck
Director

ECS:eb

GEORGES de BRAUX

INC.

Paintings

1718 LOCUST STREET
PHILADELPHIA 3, PA.

16 February 1950

Dr. Milton Kramer
123 East 83rd Street
New York, N.Y.

Dear Dr. Kramer:

In reaction to reading the very interesting article in the 28 February issue of LOOK Magazine, we should like to congratulate you and your wife on your great taste and vision in building a collection of paintings with limited funds. We believe that the spreading of such news is extremely important for it should lead to stimulating others to follow a happy way of life which, contrary to prevailing opinion, is within reach of those who have imagination and selectivity and not too much money.

You will doubtless receive an enormous amount of "fan mail" as a result of the article. We do not wish to over burden you but should like you to know that we, in Philadelphia, are striving to cultivate people of your discrimination, especially young collectors who could be interested in the young French painters of today. Our prices are Paris prices and our painters are mainly of the young Ecole de Paris, including Henri Jannot, Georges Rohner, Roland Oudot, Claude Schurr, Claude Venard and others. We pride ourselves on having signed original lithographs by such men as Matisse, Toulouse Lautrec, Utrillo, Vlaminck and others at less than \$100.00, all framed.

We shall be delighted to include you on our mailing list and are sending you catalogues on some of our shows under separate cover. These will confirm your views that good examples can be acquired from \$50.00 up.

Hoping to have the pleasure of your visit whenever you may come this way we remain

Sincerely yours,

for Georges de Braux Inc.

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Neiman-Marcus

DALLAS 1 TEXAS

February 15, 1950

MRS. EDITH HALPLAT
DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK, N.Y.

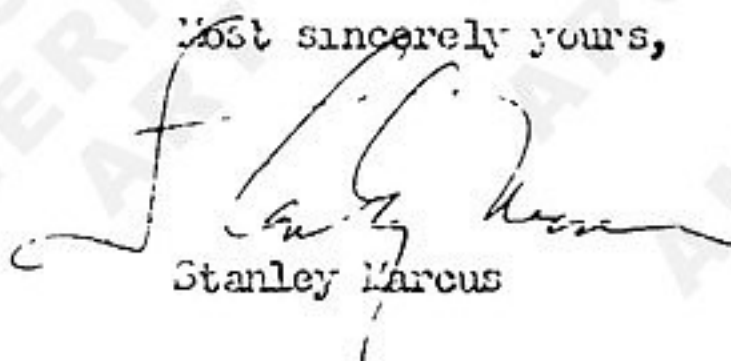
MY DEAR MRS. HALPLAT:

I have given considerable thought to the Shahn water color and while I like it very much, it isn't exactly what I want for my first Shahn. I think I will just keep waiting until something else turns up. I do intend, however, to have a Shahn someday.

Thanks an awful lot for getting in touch with me.

With best regards, I am

Most sincerely yours,


Stanley Marcus

SH:fp

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INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

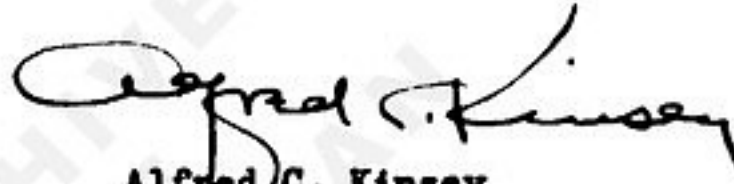
February 17, 1950

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

It was very good of you to prepare the Karfiol drawings for us. They came through in fine condition, and all are exactly what we need in our study. Enclosed find my check to cover your bill.

I appreciate the interest which you have in our research. When we get to New York next time, we shall hope to spend more time with you and your rich material.


Alfred C. Kinsey
Professor of Zoology

jmb

Enclosure

February 20, 1950

Mr. John H. Hauberg, Jr.,
1031 McGilvra Boulevard
Seattle 2, Washington

Dear Mr. Hauberg:

Thank you for your letter and your check.

Whenever you are ready to get started on the "Friends of Contemporary American Art", please do not hesitate to call on me if you require any additional data.

Under separate cover we sent you a catalogue of our watercolor exhibition which opens on Tuesday. I am so sorry that you cannot be here to see it, as it includes some really outstanding examples by our artists, including two superb watercolors by Marin. Apropos of the latter, we have on hand at all times a large comprehensive selection of his work, both in watercolor and in oil. As a matter of fact, we have just obtained from him an additional group which we chose with the idea of having a top example of each phase and period. As you probably know we are sole agents for Marin and have, after a number of years, convinced him to permit us to price the pictures in accordance with our policy. Perhaps you would like to have photographs sent to you of several pictures, although the color element is so vitally important in Marin's work that the black and white reproduction cannot possibly do the pictures justice. However, you will get some idea of the design and perhaps at some future time we can send you several of the originals for consideration. Let me know if you would like us to do this. Otherwise, if you will advise me sufficiently in advance, I can arrange to have even a larger group of his paintings here in preparation for your visit.

My very best regards to you and Mrs. Hauberg.

Sincerely yours

EGHla

February 20, 1950

Mr. Maxim Karolik
Newport
Rhode Island

Dear Mr. Karolik:

Have you heard the one about the woman who was
called before the un-American Committee -- ?

With George Washington's birthday coming along,
I look forward to seeing you in New York.

My very best regards.

Sincerely yours

EGH1a

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

On 17 February I wired you as follows:

EXHIBITION FOR GERMANY CANCELLED. EXPLANATORY LETTER WILL FOLLOW. SORRY. THANKS.

I enclose herewith a statement in explanation.

I am sorry to have bothered you in this respect, and thank you for your interest and help.

Sincerely,



Thomas C. Colt, Jr.
Director

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

20 February, 1950

TCC:jr
Enclosure



VASSAR COLLEGE

POUGHKEEPSIE NEW YORK

Department of Art

February 20, 1950

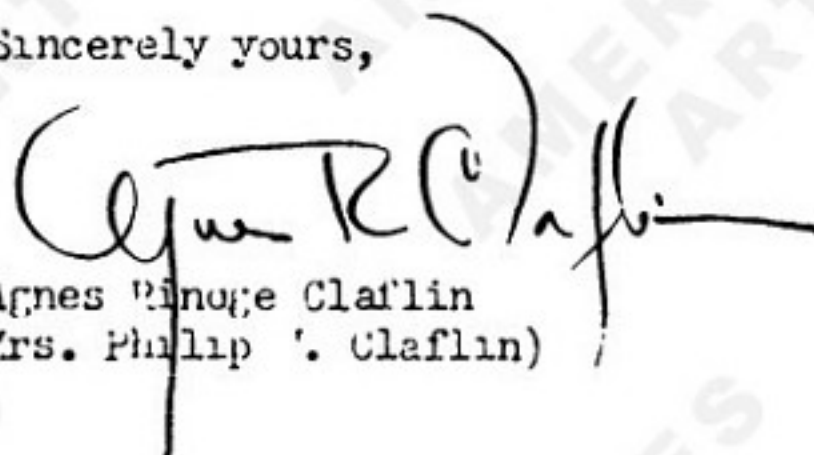
Dear Mrs. Halpert:

The Rosenfeld pictures have arrived but as yet we have no documentation on them. We would like to have any information you have, titles, dates, insurance valuation, places exhibited, if any, and all that sort of thing. We are anxious to put the show up next week so I hope you will let us have the lists as soon as possible.

I believe you were also going to suggest some names I might write to in order to borrow a few paintings by Ben Shahn.

If you think you would like to repeat your dealer and artists speech, let me know. We might find a time to work it in our annual program. It sounded very provocative and interesting to me.

Sincerely yours,



Agnes Pinoge Claflin
(Mrs. Philip W. Claflin)

Mrs. Edith C. Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

ARC:vc

P.S. If there are any photographs of any of these works available in your files, could we have them by gift or purchase?

The VANDERBILT Hotel
Park Avenue at Thirty Fourth Street
New York 16, N.Y.

Saturday Morning

Dear Edith Halpert:

Thank you so much for the check.
as soon as I arrive home Monday
I'll type on my own stationery
the data & names & history
of the panels.

Your pictures in my booth received
favorable comment - especially Mt.
Vernon - I may sell it today -
I hope so.

I do thank you.
Florence Maime

February 21, 1950

Mr. John J. Ackermann
240 Central Park South
New York 19, N. Y.

Dear Mr. Ackermann:

As you may know, we now represent twenty-five American artists. Because of this, we are not in a position to consider any additional artists for quite some time, certainly for a period of several years, no matter how much we would be interested in any painter's work.

This is in reply to your letter of February 15th.

Sincerely yours

EGH1a

February 21, 1950

Mr. Philip C. Elliott, Director
The Albright Art School
1231 Elmwood Avenue
Buffalo 9, New York

Dear Mr. Elliott:

Under separate cover I am sending you a list of the Shahn drawings which will be available for your exhibition. We have just obtained a new group from the artist, thus making a very exciting collection for Albright.

Will you please advise me whether you are making arrangements with Budworth to pick these up. A number of the drawings are framed, but most of them are not as we thought it would be cheaper for you in transportation etc. I hope however, that you will have the drawings glassed and -- if possible -- framed. If you like, the prices may be listed directly on the drawings to facilitate sales -- if any. Use your own judgement in this matter.

Biographical data is enclosed with the list. No doubt you have the Museum of Modern Art catalogue and booklet issued in conjunction with his one man exhibition at the museum. If you need any additional data please do not hesitate to get in touch with us.

I hope the show is a great success.

Sincerely yours

EQ⁴1a

THE BUTLER ART INSTITUTE



Gallery . . . 524 Wick Avenue
YOUNGSTOWN · OHIO

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February 21, 1950

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your good letter of February 13. Enclosed are four photographs of items in the penmanship show. It has been arranged to send this show to the Massillon Museum for the month of March and from there it may go to one or two other spots. We already have had considerable student response, particularly from one school which is requiring a group of students to write essays on the exhibit and the subject in general.

We received from you the Sheeler Portfolio "Power". We are very glad to have this as it furnishes additional information on the painting. We will announce this accession in the local papers next month and will send you copies of the article.

We are very glad to know that you will be able to serve on the 16th Annual New Year Show Selection Committee. Further details will be forthcoming later.

I have been thinking a good deal about the Harnett and I am wondering if we could send it down to you for expert examination. As we propose publishing a new collection catalogue in the next few months, I would like to have this matter straightened out, as we do not wish to claim a Harnett if it is not one. At a meeting of the local stamp club held here last fall the picture was examined by several stamp experts. The stamp on the right was authenticated and copies of the stamp compared to it. It was the general consensus of opinion that the painting of the stamp was authentic but it was not as well done as Harnett could do it. Another interesting comment was made on the address on the letter. Part of this address appears to be painted over the postmark, which would indicate that this address had been added later.

Trustees: Mrs. Henry A. Butler, Dr. Armin Elsesser, Judge John W. Ford, Mr. Wm. J. Hitchcock, Jr.,
Dr. Arthur B. McGraw, Mr. Wm. F. Maag, Jr., Mr. Jerold S. Meyer, Mr. W. W. Thornton,
Mrs. Fred Tod, Mr. A. M. Wearstler, Mr. Jas. L. Wick, Jr.
Director: Mr. Jos. G. Butler

Page 2

Mrs. Edith Halpert

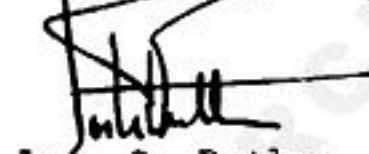
Might it be possible that H. H. Baker got hold of Harnett's picture and superimposed his name on the envelope and painted out Harnett's signature. Rays would reveal this no doubt.

Is it possible to have the negative of the Sheeler "Steam Turbine" and also a few glossy prints? We cannot seem to find any glossy prints of the picture and believe we must have returned it to you.

Clyde Singer will be in New York next week and will be in to see you.

Lorothy asked me to send her best.

Sincerely yours,



Jos. G. Butler,
Director

JGB:ee
Incl.

February 21, 1960

Mr. Philip C. Johnson
106 East 56 Street
New York, N. Y.

Dear Mr. Johnson:

Enclosed please find the blue print with the okay of the Department of Housing and Building. We have the document here under application #637.

For your information our contractor got his own architect to draw this plan after a slight consultation with us, which he did not expect to carry through.

If you will be good enough to let me know how to proceed from this point, I shall follow your orders with alacrity and will communicate with the curious character known as Harry Turk when advised to do so.

Meanwhile, I am very much excited about the whole idea and am delighted that you are willing to fool around with this infant job.

Sincerely yours

EGHla

Feb. 1950

February 21, 1950

Mrs. Florene Maine
Route #7
Ridgefield, Connecticut

Dear Florene Maine:

It just occurred to me that you did not mention any price on the weathervane you had Chatterton deliver to us. Incidentally, I am enclosing the letter from Chatterton as I did not know whether you had already paid the bill or wish us to do so. Please let me know in reply to both questions.

Have you found any exciting pictures recently?
How have you been feeling?

My very best regards.

Sincerely yours

EGM:la

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February 21, 1960

Mr. Donald Bear, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Don:

Somehow your previous correspondence regarding the O'Keeffe exhibition has been mislaid. Wont you be good enough to let me know the exact dates and the number of pictures you would like to have. For your information O'Keeffe consented, and as a matter of fact has selected some of the outstanding examples in her collection.

I believe Charles wrote to you suggesting that you obtain "Black Place" from Mrs. Charlotte Mack of 1800 Gough Street San Francisco, California, and all of the paintings owned by Wright Ludington. Incidentally, can you send me a list of the latter so that I may be sure of sending complimentary pictures rather than those of the same period.

I still feel unhappy about having missed you when you were in New York. When are you scheduling your next trip? My best to you and Esther.

Sincerely yours

EGHla

February 21, 1950

Mrs. Ann Poeller, Director
The Society of the Four Arts
Palm Beach, Florida

Dear Mrs. Poeller:

I cannot tell you how sorry I am to have delayed so long in replying to your letter. However, the paintings were picked up by Budworth and are no doubt in your possession. The consignment list is enclosed, giving the information regarding prices etc. You will note that Pippin's "Summer Flowers" is not for sale. This belongs to me personally and I explained the situation to Mrs. Mellon, who however, preferred to have this picture nevertheless.

You will also note that the Dove has been substituted. Mrs. Mellon chose "Morning Green" or seemed to like it second best, and I took a chance on sending it on since "Holbrooks Bridge" was sold in the interim.

I hope your show will be a great success. We are very pleased that our men are represented with such outstanding examples in your exhibition.

We sent you a wire advising you that we do not pack, ship or insure, and hope that you have covered the pictures at 2/3 of the selling prices.

Sincerely yours

EGH:la

February 23, 1950

Mr. George W. W. Brewster
53 Sargent Crossway
Brookline, Massachusetts

Dear George:

You may recall our conversation regarding Interior Design.

S. S. Spivack, who is associated with the magazine would very much like to use photographs of your house including interiors which show the use of paintings. Perhaps you would prefer to communicate with him directly. His name is S.S. Spivack and he can be reached at his office at 40 East 49 Street New York.

When are you and Joan coming to New York? The next time I wish you would let me know in advance so that we can plan some gay activities. Meanwhile, my fondest regards.

Sincerely yours

EGHla

FLORENE MAINE
State Route No. 7
Ridgefield, Conn.

Feb. 23rd 1950.

Edith Greger Halpert,
The Downtown Gallery,
32 East 51st St.,
New York, 22 N.Y.

Dear Edith Halpert:-

The letter from Chattertons was an error. I have already paid them for the delivery of gabriel. The price of gabriel is \$125.00.

No, I regret to say. I have not found any pictures of your quality. Yours are extra special, you knew, and I'm getting the same way. Every time I buy the trite ones, I'm hung with them. I have some that are not too bad and I'm willing to loose money on them. You saw them and turned them down. I'm wondering (Just to fill in a collection) if you are interested in any of them at a price? One, if you recall, is a watercolor of a little red-headed curly headed girl in a blue dress off the shoulders with a red accordion in her hands. I ask you \$125.00 for her and I'll now take \$75.00 for her. I have this oil of a girl with a cat, she is not too bad either, and I'll take \$65.00 for her and I also ask you \$125.00 for her. These are both better then average primitives, but just not quite the zip that turns the trick. if you know what I mean. I thought perhaps at a price they might suffice to fill in a collection, then, tee, when they are hung in your gallery they always look better and more important.

When the snow and ice subsides, and a shew or two is over. I'm going farther afield and see what I can dig up. You remember me telling you about two American pieces of needlework, signed and dated that the owners were asking \$1000.00 to me for the pair? They live in Trumbell Conn. and are at present in Florida. When they return I'm going to clinch the deal, if possible and I'll let you know about it. It took me quite some time to weedle gabriel out of his papa & mama; thanks to Jean Lippman, who, incidently, has sold out her entire collection, that is, I heard so today, via the "Underworld", and also that she had sold it to Mr. Karellick for his museum. This may not be true, but I'm inclined to think it is since Mr. Karellick has been making frequent visits to their heuse. I thought you might like to know about it, you knew the Lippmans had some pretty good stuff, and they promised it to me if they ever sold it, but I guess they wanted it to go to a museum, and for that I can scarcely blame them. Some of their wood carvings, as well as pictures were really good. Some good furniture, too. They sold out, lock, steck and barrel, so the story goes. They are not home now; I tried to call Jean just as soon as I heard about the sale, but the house is closed and the operater said they were away. I thought perhaps Mr. K. might have overlooked something of importance, I've been known to do just that.

I've been feeling not too good, but I think the main trouble is that I haven't had enough activity. This is really dead cuntry out here in the winter and most business is done via the typewriter and that just gets me down, I like peeple, they stimulate me.

Enclosed is a couple of tickets for the Silvermine shew. Be sure and come, you might find something worthwhile, there is going to be some good dealers exhibiting. If you come by train, call me from Norwalk and I'll come and get you and take you back to the train. The shew opens Tuesday at 11.00 o'clock. If you cannot get to the opening, I'll look around and gather up the geedies.

Sincerely, *Florence Maine*

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

February 23, 1950

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are planning an exhibition for the official opening of the new Hayden Memorial Library here at Massachusetts Institute of Technology for the month of May and the first two weeks in June. The theme of the exhibition will be the painter and the city, and we have chosen a number of significant 19th and 20th Century paintings which suggest the impact of the city environment as reflected in the diversified expressions of the artists.

I would like to include a Marin in the exhibition.

I would be more than grateful if you would consider it possible for us to borrow a water color with the theme of a city for this six-week period.

Hoping this is not too much to ask, I remain,

Sincerely yours,

Gyorgy Kepes

Gyorgy Kepes
Professor of Visual Design

February 23, 1950

Mrs. Laurance Rockefeller
834 Fifth Avenue
New York, N. Y.

Dear Mrs. Rockefeller:

During your absence from the city, I assembled a very interesting group of pictures as suggestions for the childrens rooms, and for your drawing room. I shall be very glad to bring these up at your convenience, or if you prefer, can have them available by appointment when you call. Incidentally, we have just opened an exhibition of superb new examples in various water-media with some very exciting examples by all our artists. Perhaps you will find time to drop in.

I look forward to hearing from you in the near future.

Sincerely yours

EGHla

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DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

February 23, 1950

Mr. Harold Goldsmith
Popular Publications, Inc.
205 East 42nd Street
New York 17, New York

PERSONAL AND CONFIDENTIAL

Dear Mr. Goldsmith:

Mrs. Halpert informed me that the balances of \$1,000.00 owed by her to the company, for the purchase of the art, has been subjected to tremendous pressure by the artists, and she is sorry to have to know that the art is defective and payments are made by the company. I am sorry for the situation and I am not sure if I can do anything to help her.

I have a copy of the bill of exchange which was executed and prepared for service last December. I trust that you will communicate with Mrs. Halpert or me properly so that you will arrange to liquidate these balances because I know she would be most unhappy if suit had to be commenced.

Sincerely,

✓ Copy to Mrs. Edith Halpert

SWEET BRIAR COLLEGE

SWEET BRIAR, VIRGINIA

DEPARTMENT OF ART

February 23, 1950

To the Director of the
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Madam:

*OK
Mch
Cecilia
1950*

This is by way of confirmation of our interview, during my visit to your Gallery last Monday, the 20th of this month, when you so very kindly consented to lend the Crawford "Grain Elevator" to Sweet Briar College. Budworth has been instructed to call for it on Wednesday, March 1st. We shall insure it for \$670.00. We are eager to keep the exhibition on until Monday, the 20th of March, and I hope this will be agreeable to you. Please let me know if it is not. This date is possibly a little later than I could foresee when I spoke to you.

I think it very kind of you indeed to be willing to part with a painting recently acquired, and I am appreciative all the more,

Sincerely yours,

Jovan De Rocco

Jovan De Rocco

UNIVERSITY OF MICHIGAN • MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR
JEAN PAUL SLUSSER, DIRECTOR

February 23, 1950

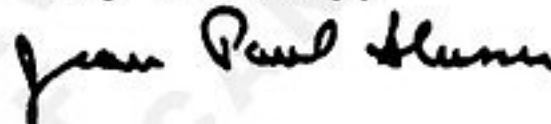
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

We love the Shahn drawing, and are waiting impatiently for the arrival of the tempera painting of the little boy.

Meanwhile, may we be allowed the customary ten per cent discount to art museums if we purchase either of these?

Very sincerely,



Jean Paul Slusser

JPS/H

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

(34)

20 FEB 24 PM

SYMBOLS

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.NA086 DL PD=BUFFALO NY 24 1053A=

CHARLES ALAN, DOWNTOWN GALLERY=

32 EAST 51 ST=

BUDWORTH ARRANGING TO SHIP SHAWN DRAWING IMPERATIVE YOU
INFORM US IMMEDIATELY SIZES OF DRAWING MATTED TO ORDER
GLASS ETCETERA=.

PHILIP C ELLIOTT ALDRIGHT ART SCHOOL 1231 ELWOOD AVE=

*ans weel
2/24/50*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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PRESIDENT

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MC296 MWB804 NL PD MILWAUKEE WIS 24s

FEB 24 PM 11 09

DOWN TOWN GALLERY

32 EAST 51 ST NYK

HAVE JUST PURCHASED THE LEWANDOWSKI CASEIN BLAST FURNACE

WHAT DO WE DO ABOUT KIRSCH SHALL WE SEND THE OIL

BURTON CUMMING DIRECTOR MILWAUKEE ART INSTITUTE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

DONALD BEAR
DIRECTOR

MARY OLDFIELD STEELE
ADMINISTRATIVE ASSISTANT

February
25 1950

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
New York, N.Y.

Dear Edith,

Thanks ever so much for your good letter concerning the show in which O'Keeffe will be represented by ten pictures. I am delighted that she has consented and tremendously appreciate your effort on our behalf. I have proposed that we have this exhibition ourselves in August, that it be shown in Portland through September, and then at the De Young in San Francisco through October.

This means we would need the pictures here a week before August first - or sooner if convenient - and you should have them returned by mid-November. We plan a catalogue and to see that as much publicity as possible is given the show.

Of course we and the other two museums will underwrite the usual incidental expenses.

Wright Ludington has the following O'Keeffe's:

COTTONWOOD TREE
ROSE AND SKULL and one of the
WHITE BARN SERIES

We will act upon Charles' suggestion and write Mrs. Mack asking for THE BLACK PLACE.

The show, by the way, will consist of ten pictures each of O'Keeffe, I. Rice Pereira and Loren MacIver. I got promises from the other people concerned while I was in New York.

Esther and I were much disappointed not to see you then but we understood you were having an enjoyable time in Florida. I shall be seeing you sometime later in the year. Meanwhile, all best greetings.

Cordially,

Don

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 9, NEW YORK

22

OFFICE OF THE DIRECTOR

February 27, 1950

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I should like to confirm Mr. Schenck's discussion with you about the proposed exhibition of pictures available for purchase planned for the Gallery in mid-April. The exhibition, called Bosch to Beckmann, will open April 15 and close on May 14. Unless sold previously, we should like to have the following paintings, selected by Mr. Schenck, by April 8, if possible:

Dove
Levine
Tae

10¹/₂ Flat Surfaces 1800
43 Homage to Bostor 1800
69 Northern Terrain 500

We are planning to publish a catalogue and would appreciate having, at the earliest possible date, photographs and the information requested on the Loan Exhibition Form enclosed. We should be grateful, too, if you could provide such information as you may have in your files as to previous publications on the pictures.

For the purpose of printing, it will be necessary for us to know by April 1 which paintings will definitely be available for the exhibition.

Your help will be greatly appreciated.

Very sincerely yours,

Patrick J. Kelleher
Patrick J. Kelleher
Curator of Collections

PJK:eb
Enc.

P.S. The Gallery will, of course, pay all packing, shipping and insurance costs.

*I was sorry not to have been able to
talk with you in N.Y. We had another
appointment and hoped to get back later
but weren't able*

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